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Art Bulletin

The Bulletin
of the
College Art Association

Number 1

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Nineteen Hundred Thirteen

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THE BULLETIN
OF THE
COLLEGE ART ASSOCIATION
NUMBER 1

NINETEEN HUNDRED THIRTEEN

THE third annual meeting of the College Art Association will take place December 29th and 30th, 1913, in the Harper Memorial Library, University of Chicago.

OFFICERS AND DIRECTORS

1912-1913.

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WILLIAM E. VARNUM, University of Wisconsin, Madison, Wis.
ELLSWORTH WOODWARD, Tulane University, New Orleans, La.

II. *On Investigation of Conditions of Art Instruction in American Universities and Colleges:*

- ALLAN MARQUAND, Princeton University, Princeton, N. J.,
Chairman.
T. LINDSEY BLAYNEY, Rice Institute, Houston, Texas.
J. S. ANKENEY, University of Missouri, Columbia, Mo.

III. *On Typical University Art Courses:*

CENTRAL COMMITTEE.

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WALTER SARGENT, University of Chicago, Chicago, Ill.

SUBCOMMITTEE A. ON TYPICAL UNIVERSITY ART COURSE AS A MEANS OF LIBERAL CULTURE:

- CHARLES F. KELLEY, University of Illinois, Urbana, Ill.,
Chairman.
A. V. CHURCHILL, Smith College, Northampton, Mass.
CHARLES R. MOREY, Princeton University, Princeton, N. J.
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F. B. TARBELL, Chicago University, Chicago, Ill.
WILLIAM E. VARNUM, University of Wisconsin, Madison, Wis.

SUBCOMMITTEE B. ON THE PRACTICE OF ART IN THE
UNIVERSITY CURRICULUM :

WALTER SARGENT, Chicago University, Chicago, Ill.,
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H. R. CROSS, University of Michigan, Ann Arbor, Mich.

C. A. CUMMING, University of Iowa, Iowa City, Iowa.

W. J. LEONARD, University of West Virginia, Morgantown, W. Va.

JEANNETTE SCOTT, University of Syracuse, Syracuse, N. Y.

ELLSWORTH WOODWARD, Tulane University, New Orleans, La.

SUBCOMMITTEE C. ON EXPERIMENTAL WORK :

WALTER SARGENT, University of Chicago, Chicago, Ill.,
Chairman.

EDITH R. ABBOTT, Wellesley College, Wellesley, Mass.

D. C. NICHOLSON, Washington University, St. Louis, Mo.

IV. *Time and Place of Next General Meeting:*

JOHN BEVERLEY ROBINSON, Washington University, St. Louis, Mo., *Chairman.*

EDITH R. ABBOTT, Wellesley College, Wellesley, Mass.

GEORGE B. ZUG, Dartmouth College, Hanover, N. H.

V. *On Legislation:*

A. V. CHURCHILL, *Chairman.*

MITCHELL CARROLL, The George Washington University,
Washington, D. C.

GEORGE H. CHASE, Harvard University, Cambridge, Mass.

VI. *On Affiliations:*

ALFRED M. BROOKS, Indiana University, Bloomington, Ind.,
Chairman.

A. W. DOW, Teachers' College, Columbia University, N. Y.

T. L. BLAYNEY, Rice Institute, Houston, Texas.

VII. *On Program of Annual Meeting:*

EDWARD J. LAKE, University of Illinois, Urbana, Ill.,
Chairman.

A. M. BROOKS, University of Indiana, Bloomington, Ind.

C. F. KELLEY, University of Illinois, Urbana, Ill.

S. F. KIMBALL, University of Illinois, Urbana, Ill.

HOLMES SMITH, Washington University, St. Louis, Mo.

GEORGE B. ZUG, Dartmouth College, Hanover, N. H.

PROBLEMS

of the

COLLEGE ART ASSOCIATION

BY HOLMES SMITH.

THIS is an age and ours is a country in which events of national magnitude succeed each other, new cults arise, movements progress, and opinions change with bewildering swiftness. Within a decade there could be found serious-minded men and women who questioned the value of higher education to the youth of our land—who believed that college training tended to unfit rather than to fit a man or a woman for usefulness in life. Recent events would seem to support the more conservative view that there is no more important factor in the progress of our civilization than the schooling for practical affairs afforded by our so-called higher institutions of learning.

In almost every constructive activity—in commerce, in pedagogy, in government, in material development of natural resources, in literature, in the sciences—the university is taking a leading part.

In one important field of expression, however, it would appear that we are in need of an authoritative voice that shall quell the confusion of tongues, a quickening breath that shall clarify the atmosphere of threatening clouds of indolence, ignorance and ineptitude, and a deft hand that shall single out the truth from the tangled mass of insincerities, for “where there is no vision the people perish.”

It is true that in no field of culture has there been a greater quantity of more or less purposeful endeavor than in that of art production and appreciation. But in this endeavor the university has not played a prominent part. With one or two noble exceptions the leaders of artistic thought in our country have been men of other than academic rank.

Some fifteen years ago there were fewer than a dozen institutions of college grade that included art instruction in their curricula. Up to the present day the number has increased almost tenfold, a recent enumeration* showing that nearly one hundred American universities and colleges give instruction in the history of art as a portion of the work leading to the bachelor's degree.

With a development in this phase of education so recent and rapid, it is but natural that there should have been a vast amount of unorganized experimentation resulting in methods as varied as the capacity and training of the instructors under whose guidance the work is carried on. The number of institutions giving instruction in the history of art is approximately one-fourth of the total of those in which the liberal arts are taught for a period of four years, there being some three hundred in which no such instruction is given. That there are not more institutions which give such instruction is, doubtless, due partly to the fact that there is no commonly-accepted view even among art teachers as to *what, how, and when* art shall be taught in undergraduate and graduate courses. College authorities naturally hesitate to extend their already widely-spread resources over new fields whose boundaries and nature are still undetermined.

The urgent need of a unity of purpose and the importance of weighing and comparing methods in this department of education have been manifest for several years, and as long ago as 1907, the Western Drawing and Manual Training Association created a new department by the appointment of a committee† for the purpose of investigating and reporting to the Association on the conditions of art work in colleges and universities.

* E. Baldwin Smith, *The Study of the History of Art in Colleges and Universities of the United States*, 1912. Princeton Press.

† The printed report of this committee appears in the *Seventeenth Annual Report of the Western Drawing and Manual Training Association*, 1910, pp. 161-187.

Further attention was given to this matter in 1910 by the American Federation of Art through the appointment of a committee for precisely the same purpose.

The action taken by the Western Drawing and Manual Training Association in 1907 is of especial interest, as it was this action which ultimately led to the founding of the College Art Association. After 1907, the Department of University Art Instruction was represented at succeeding annual meetings of the Association until 1912.

The feeling arose among many members of the department that, valuable as was its union with the Western Drawing and Manual Training Association, the department could succeed better in engaging the interest and in winning the coöperation of college art instructors throughout the country, including those engaged in schools of architecture, and other professional art schools, if it became an independent organization. It was in response to this feeling that in 1911, when the Western Drawing and Manual Training Association met at Springfield, Illinois, the College Art Section of the Association met at the same time, but at the near-by University of Illinois. In 1912, when the parent body met at one of the high schools in Cincinnati, the members of the department accepted the invitation of the Cincinnati Art Museum Association to meet in their buildings at Eden Park.

At the meeting held at the University of Illinois, plans for a separate organization were discussed and a committee was appointed to draw up a form of constitution. At the meeting in the following year at Cincinnati the College Art Association was formally organized, its present constitution adopted, and its officers elected.

It seems fitting that a statement of the origin of our Association should here be recorded, and a grateful acknowledgment of the hospitality of the larger association accorded to the lesser should here be made.

It is sincerely hoped that college instructors engaged in the cultivation of appreciation of art, whether through the teaching of its practice, theory, or history, or in any of the professional departments, such as schools of architecture, will join the new Association and give it their cordial support and active coöperation. The annual dues have been placed at the sum of \$3.00, with the hope that no one might be debarred from membership on account of financial consideration.

One of the important functions of the Association will be the publication, from time to time, of a bulletin of which this forms the first number. At the first annual meeting of the Association, held during the last Christmas holidays in the Carnegie Institute, Pittsburgh, it was voted that the cost of this initial number of the series should be defrayed by special subscriptions, and most of the necessary amount was promised at the meeting. It is confidently believed that by the time sufficient material has been accumulated to justify the issuing of a second number, the membership will have grown to such dimensions that the cost of the second and succeeding numbers of the series can easily be borne by the treasury of the Association, so that no further call for voluntary subscriptions will be necessary.

Other activities of the new Association will be revealed upon an examination of the list, printed elsewhere in this number, of the various committees that have been appointed by the executive board. These activities will be further extended from time to time as the problems of college art workers become urgent in their demand for solution.

The Association has begun its attack upon some of its more urgent problems. But there are questions of still broader import to which the collective intelligence of the members of the Association must be addressed if it is to fulfil its highest purpose.

Is it true that of the million students in our American

colleges and universities there are comparatively few to whom any opportunity is offered for the cultivation of an appreciation of the arts of architecture, sculpture, painting and the crafts,

Is it true that the annual exodus from our universities of young men and young women, whose sympathies for the beautiful in art and nature have been stimulated, would produce a profound effect for the better upon the quality of artistic appreciation throughout our land?

Is it true that a great increase of intelligent interest in art would do more than anything else to narrow the breach between the artist and an unappreciative public?

If these questions can be answered in the affirmative, there is no lack of opportunity for usefulness on the part of the College Art Association. Its aim should be so to influence our board of governors, our faculties and our student bodies that the university may eventually occupy a leading position in artistic thought, such as it has already attained in the other great branches of national activity.

THE FOLLOWING PAPERS HAVE BEEN READ BEFORE THE COLLEGE ART ASSOCIATION

THE TOMB OF ILARIA DEL CARETTO.

Allan Marquand.

THE FINE ARTS AND THE CLASSICS.

A. Oldfather.

THE PEDAGOGICAL STUDY OF PROBLEMS OF ART EDUCATION.

Walter Sargent.

ART AND THE COMMONPLACE.

Homer Eaton Keyes.

ART AND ARCHITECTURE.

John Beverly Robinson.

THE PLACE OF THE STUDY OF ART IN AMERICAN UNIVERSITIES.

Herbert R. Cross.

THE PLACE AND IMPORTANCE OF ENGRAVING AS A SUBJECT IN UNIVERSITY TEACHING OF THE FINE ARTS.

Alfred M. Brooks.

A PLEA FOR THE GRANTING OF A COLLEGE DEGREE IN FINE ARTS.

Irene Sargent.

THE TEACHING OF DESIGN IN COLLEGES AND UNIVERSITIES.

Charles F. Kelley.

THE FINE ARTS IN EDUCATION.

Walter Sargent.

TEACHING THE FINE ARTS IN UNIVERSITIES AND COLLEGES.

Alfred M. Brooks.

COLLEGES AND ASSOCIATIONS REPRESENTED IN THE COLLEGE ART ASSOCIATION

Wellesley College.
University of Missouri.
Ohio State University.
Indiana University.
George Washington University,
D. C.
Harvard University.
Leland Stanford University.
University of Michigan.
University of Iowa.
Chicago University.
State Teacher's College, Colo-
rado.
Western Reserve University.
Purdue University.
University of Kansas.
James Millikin University.
State College of Washington.
Mt. Holyoke College.
Bowdoin College.

University of Illinois.
Teacher's College, University
of Cincinnati.
Cincinnati Museum Associa-
tion.
Dartmouth College.
Drake University.
University of West Virginia.
Princeton University.
Oberlin College.
Normal College of City of New
York.
Johns Hopkins University.
Washington University.
Adelphi College.
University of Syracuse.
Northwestern University.
Wisconsin University.
Tulane University.
University of Oregon.

University of Mississippi.

CONSTITUTION

Adopted at Cincinnati, May 4, 1912.

ARTICLE I.—NAME.

This association shall be known as the College Art Association.

ARTICLE II.—PURPOSE.

The object of this association is to promote art interests in all divisions of American colleges and universities.

ARTICLE III.—MEMBERSHIP.

SECTION 1. Membership in this association is of two kinds:—Active and Associate.

SEC. 2. Active Membership. All instructors in the history, practice, teaching or theory of the fine arts in a college or university of recognized standing are eligible for active membership.

SEC. 3. Associate Membership. All persons interested in the object of this Association are eligible for associate membership.

SEC. 4. Election of Members. Any eligible person may become an active member on the payment of the annual dues. Any person may become an associate member on the presentation of his name by an active member, and the payment of the annual dues.

SEC. 5. Duties and Privileges of Members. Active members have the full and unlimited privileges of the Association. Associate members have the privilege of attendance at all meetings of the Association and may speak to a question, but may not vote on any question except on time or place of meeting, and dues.

ARTICLE IV.—OFFICERS.

SECTION 1. Officers and Terms of Office. The officers of this Association shall be chosen from the active membership and shall consist of a President, a Vice-President, a Secretary and a Treasurer, who shall be elected annually, and of an Executive Board consisting ex officio of the officers above mentioned and six elected members, whose term of office shall be three years. These elected members shall be divided into three groups of two each, the terms of office of members of one of such groups expiring each year.

SEC. 2. Nomination of Officers. All officers shall be nominated by a Nominating Committee composed of three members appointed by the Executive Board, except that the officers for the first year shall be nominated by a committee of three to be appointed by the Chairman of the meeting at which this constitution is adopted. Other nominations may be made from the floor.

SEC. 3. Election of Officers. All officers shall be elected by a majority vote of the active members of the association present at the meeting at which the election is held.

ARTICLE V. DUTIES OF OFFICERS.

SECTION 1. Duties of President. The President of the Association shall preside at all meetings of the Association and of the Executive Board, and shall perform such other duties as the Executive Board may assign to him. In his absence his duties shall devolve successively upon the Vice-President, upon the Secretary, and the Treasurer.

SEC. 2. Duties of the Secretary. The Secretary shall keep the records of the Association and perform such other duties as the Executive Board may assign to him.

SEC. 3. Duties of the Treasurer. The Treasurer shall receive and have the custody of the funds of the Association, subject to the rules of the Executive Board.

SEC. 4. Executive Board. The Executive Board shall have charge of the general interests of the Association, shall call regular and special meetings of the Association, appropriate money, appoint committees and their chairmen, with appropriate powers, and in general possess the governing power in the Association except as otherwise specifically provided in this Constitution. The Executive Board shall have power to fill vacancies in its membership occasioned by death, resignation or failure to elect, such appointees to hold office until the next annual election of officers.

SEC. 5. Quorum of Executive Board. Five members shall constitute a quorum of the Executive Board, and a majority vote of those in attendance shall control its decisions.

SEC. 6. Quorum of the Association. Ten members shall constitute a quorum of the Association, and a majority vote of those members in attendance shall control its decisions.

ARTICLE VI. AMENDMENTS.

Notice of a proposed amendment to this Constitution shall be presented to the Executive Board at least two months before a regular or special meeting. The proposed amendment shall then be printed and sent to the members of the Association at least one month before the meeting. At that meeting the board will present with its recommendation the proposed amendment. A two-thirds vote is necessary for adoption.

BY-LAWS

Adopted at Pittsburgh, December 28, 1912.

I.

A member not paying his dues for two years shall be dropped from the Association.

II.

The dues of members shall be three dollars a year.

III.

An auditing committee of two shall be appointed at each meeting of the Association.

IV.

All bills of the Association shall be approved by the President and Treasurer of the Association before payment.

The Bulletin
of the
College Art Association
Of America

Number 2

January
Nineteen Hundred Seventeen

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THE SIXTH ANNUAL MEETING OF THE COLLEGE ART
ASSOCIATION OF AMERICA WILL BE HELD IN CIN-
CINNATI, OHIO, ON THURSDAY, FRIDAY AND SAT-
URDAY, APRIL 5, 6 AND 7, 1917. DETAILED
PROGRAMS WILL BE SENT OUT IN DUE
TIME. LET US MAKE THIS THE LARG-
EST, MOST ENTHUSIASTIC AND
BEST MEETING EVER HELD BY
THE ASSOCIATION.

The College Art Association of America

AN ORGANIZATION FOR THE ADVANCEMENT
OF THE STUDY OF THE FINE ARTS IN
AMERICAN COLLEGES AND UNIVERSITIES

OFFICERS

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Vice President.....	George H. Chase <i>Harvard University</i>
Secretary and Treasurer.....	Charles F. Kelley <i>Ohio State University</i>

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Charles R. Morey	<i>Princeton University</i>
Holmes Smith	<i>Washington University</i>
Ellsworth Woodward	<i>Sophie Newcomb College</i>
George B. Zug	<i>Dartmouth College</i>

COMMITTEES 1916-17

I. Membership:

Edward J. Lake, Chairman, *Illinois*; Chas. F. Kelley, *Ohio*;
A. V. Churchill, *Smith*; William Woodward, *Tulane*; Jean-
nette Scott, *Syracuse*; William Varnum, *Wisconsin*; Henry
Johnson, *Bowdoin*; Joseph Breck, *Minneapolis Museum of
Arts*.

II. Books for the College Art Library:

G. H. Edgell, Chairman, *Harvard*; O. S. Tonks, *Vassar*; Mit-
chell Carroll, *Washington*; A. M. Brooks, *Indiana*.

III. Reproductions for the College Museum and Art Gallery:

D. M. Robinson, Chairman, *Johns Hopkins*; Edith R. Abbott,
Metropolitan Museum; John Shapley, *Brown*.

IV. Time and Place:

C. R. Morey, Chairman, *Princeton*; John Pickard, *Missouri*.

V. To Secure Loan Exhibitions for Colleges:

W. A. Griffith, Chairman, *Kansas*; G. B. Zug, *Dartmouth*; Arthur Pope, *Harvard*; Ellsworth Woodward, *Sophie Newcomb*.

VI. Legislation:

H. E. Keyes, Chairman, *Dartmouth*; A. W. Dow, *Columbia*; F. J. Mather, *Princeton*; John S. Ankeney, *Missouri*.

VII. Investigation of Art Education in American Colleges and Universities:

Holmes Smith, Chairman, *Washington*; Alice V. Brown, *Wellesley*; W. M. Hekking, *Kansas*; Arthur Pope, *Harvard*; D. M. Robinson, *John Hopkins*.

VIII. Publications:

John Pickard, Chairman, *Missouri*; F. B. Tarbell, *Chicago*; G. H. Chase, *Harvard*.

MEMBERS

Abbot, Edith R., Metropolitan Museum, N. Y.
Ankeney, John S., University of Missouri.
Bach, Richard F., Columbia University; Avery Library; School of Architecture.
Baldwin, Laura, Bozeman, Montana.
Bascom, Blanche E., Otterbein University, Westerville, O.
Blayney, T. Lindsey, William M. Rice Institute, Houston, Tex.
Boalt, Marian G., 26 Cortland St., Norwalk, Ohio.
Bredin, Christine S., Spartanburg, S. C., Converse College.
Brooks, Alfred Mansfield, Indiana State University.
Burke, Robert E., Indiana University.
Carr, Michael C., University of Missouri.
Carroll, Mitchell, Archaeological Institute of America.
Carter, Luella, Bellevue, Nebraska, Bellevue College.
Chase, George Henry, Harvard University.
Christensen, Erwin O., Ohio State University.
Churchill, Alfred V., Smith College.
Clark, Arthur B., Leland Stanford Jr. University.
Crawford, Andrew W., 701 Stephen Girard Bldg., Phila.
Cross, Herbert R., University of Michigan.
Culbertson, Linn, University of Iowa, Iowa City.
Cumming, Charles A., University of Iowa, Iowa City.
Denio, Elizabeth H., University of Rochester.
Dielman, Frederick, College of City of New York.
Dow, Arthur Wesley, Teachers' College, Columbia University.
Dunn, Frederick S., University of Oregon, Eugene.
Edgell, George H., Harvard University.

Ernesti, Richard, Penn. State College.
 Foss, Florence, Mt. Holyoke College.
 Forbes, Edward W., Harvard University.
 Fowler, Harold N., Western Reserve University (College for Women)
 Freeman, Lucy J., Wellesley College.
 Froelicher, Hans, Goucher College, Baltimore, Md.
 Galbraith, Elizabeth, University of Arkansas.
 Gale, Walter R., Baltimore City College.
 Grant, Blanche C., 939 8th Ave., New York.
 Griffith, Wm. A., University of Kansas.
 Hall, Mary L., Western College for Women.
 Hekking, Wm. M., University of Kansas.
 Howard, Rossitar, University of S. Dakota, Vermillion.
 Humphreys, Sallie T., Ohio Wesleyan University.
 Hyde, Gertrude S., Mt. Holyoke College.
 Hyde, Mary Elizabeth, University of Cincinnati.
 Isaacs, Walter, State Teachers College, Greeley, Colo.
 Jacobson, Oscar B., State College of Washington.
 Jackson, Elsbeth, University of S. Dakota.
 Johnson, Henry, Bowdoin College.
 Jordan, Wm. S., University of Southern California.
 Judson, W. L., University of Southern California.
 Keffer, Mary, Lake Erie College, Painesville, O.
 Kelley, Charles F., Ohio State University.
 Kellogg, Elizabeth R., Cincinnati Museum Ass'n.
 Keyes, Homer E., Dartmouth College.
 Kimball, Sidney F., University of Michigan.
 Knopf, Nellie A., Illinois Woman's College, Jacksonville.
 Kuehne, Hugo Franz, University of Texas, Austin.
 Lake, Edward J., University of Illinois.
 Lauber, Joseph, Maryland Institute of Art, Baltimore.
 Leonard, Wm. J., University of W. Va., Morgantown.
 Mann, F. M., University of Minnesota.
 Marquand, Allan, Princeton University.
 Mather, Frank J. Princeton University.
 Moore, Edith H., Mt. Holyoke College.
 Morey, Charles R., Princeton University.
 Newark Free Public Library, Newark, N. J.
 Oakes, Eva M., Oberlin College.
 Otis, Amy, Wheaton College, Norton, Mass.
 Pease, Arthur S., University of Illinois.
 Phillips, Duncan, 1600 21st St. N. W., Washington, D. C.
 Pickard, John, University of Missouri.
 Poland, Reginald, Princeton, N. J.
 Pope, Arthur, Harvard University.
 Post, C. R., Harvard University.
 Powers, H. H., c/o University Prints, Boston.
 Powers, J. H., c/o University Prints, Boston.
 Redifer, Anna E., Penn. State College.
 Reid, M. Christine, Park Ave. & 68th St., New York.
 Rivers, Rosetta R., Wesleyan College, Macon, Ga.

Robinson, Alice, Ohio State University.
Robinson, Edward, Metropolitan Museum, New York.
Robinson, David M., Johns Hopkins University.
Root, Ralph R., University of Illinois.
Roselli, Bruno, Adelphi College, Brooklyn, N. Y.
Sahm, Marie, Colorado College, Col. Springs.
Sargent, Irene, Syracuse University.
Sargent, Walter, University of Chicago.
Scott, Jeannette, University of Syracuse.
Shapley, John, Brown University, Providence.
Shepherd, Mary Louise, Ohio State University.
Skinner, Stella, Northwestern University.
Smith, Holmes, Washington University, St. Louis.
Smith, Louise J., Randolph-Macon Woman's College.
Sprague, Elizabeth, Fairmont College, Wichita, Kan.
St. Catherine College of St. Paul, Minn.
Strong, Beulah, Smith College.
Sumner, John O., Mass. Institute of Technology.
Tarbell, Frank B., University of Chicago.
Tonks, Oliver S., Vassar College.
Varrangan, Mrs. Emile, Smith College.
Walton, Alice, Wellesley College.
Wellesley College Art Dept., Wellesley, Mass.
Wells, Newton A., Urbana, Ill., University of Illinois.
Weston, Karl E., Williams College.
White, Clarence H., Williams College.
Winslow, Harriet H., Delaware College for Women.
Woodward, Ellsworth, Tulane University, New Orleans.
Woodward, William, Tulane University, New Orleans.
Wykes, Miss A. G., Hunter College, New York City.
Zug, George B., University of Chicago.

College Art Association of America

The Fifth Annual Meeting of the College Art Association of America was, in point of numbers, enthusiasm and the quality of the work done, a very successful meeting. Many of the papers there presented have been or are to be printed in full in various publications. Since the funds of the Association do not suffice for the printing of all the proceedings, it has been decided to print this Bulletin containing a resume of the discussions not elsewhere printed with statements as to where the remaining papers have been or are to be published.

PROGRAM FIFTH ANNUAL MEETING OF THE COLLEGE ART ASSOCIATION OF AMERICA

IN HOUSTON HALL
UNIVERSITY OF PENNSYLVANIA

Thursday, Friday and Saturday, April 20, 21 and 22, 1916.

THURSDAY, APRIL 20, 7 P. M.

Dinner at Hotel Normandie followed by "Round Table" discussion on: What Kinds of Art Courses are Suitable for the College A. B. Curriculum.

Opened by:

A. W. Dow, *Columbia*.

John Shapley, *Brown*.

FRIDAY, APRIL 21, 9 A. M.

In Houston Hall

Reports of Committees.

10 A. M.

Addresses of Welcome

EDGAR F. SMITH, *Provost of the University of Pennsylvania.*

JOHN F. LEWIS *President of Pennsylvania Academy of Fine Arts.*

President's Address: *The Doubting Thomas, A Bronze Group*
by *Andrea del Verrocchio:*

JOHN PICKARD, *Missouri*

Report of Committee on Investigation of Art Education in American
Colleges and Universities: MR. HOIMES SMITH, Chairman, *Washington*

Discussion opened by

C. F. KELLEY, *Ohio*

J. S. ANKENY, *Missouri*

MODERN TENDENCIES IN ART:

ARTHUR WESLEY DOW, *Columbia*

12:30 P. M.

Lunch at Hotel Normandie followed by "Round Table" discussion:
Report of Committee on Books for the College Art Library:

ARTHUR POPE, Chairman, *Harvard.*

Discussion opened by

C. R. MOREY, *Princeton*

MISS GEORGIANA G. KING, *Bryn Mawr*

2 P. M.

In Houston Hall

What Instruction in Art Should the College A. B. Course Offer to:

1. The Future Artist?

Discussion opened by

FREDERICK DIELMAN, *College of the City of New York.*

MISS CECILIA BEAUX

MISS JEANNETTE SCOTT, *Syracuse*

A. V. CHURCHILL, *Smith*

ELLSWORTH WOODWARD, *Sophie Newcomb*

2. The Future Museum Worker?

Discussion opened by

JOSEPH BRECK, *Minneapolis Museum of Arts*
(Report of Committee on College Training for Museum Workers)

EDWARD ROBINSON, *Metropolitan Museum*

The Future Writer on Art?

Discussion opened by

MISS LEILA MECHLIN, *Secretary of the American Federation of Arts.*

DUNCAN PHILLIPS, of New York

7 P. M.

Dinner at Hotel Normandie followed by a "Round Table" discussion on, What Instruction in Art Should the College A. B. Course Offer to the Future Layman?

Opened by

HOMER E. KEYES, *Dartmouth*

MISS EVA M. OAKES, *Oberlin*

MISS ELIZABETH H. DENIO, *Rochester*

H. H. POWERS, *President Bureau of University Travel*

GEORGE H. CHASE, *Harvard*

SATURDAY, APRIL 22, 9 A. M.

In Houston Hall

Problems in Art Education in Ohio

C. F. KELLEY, *Ohio*

The College Art Museum and Art Gallery:

1. A Working College Museum of Originals
FRANK J. MATHER, *Princeton*
2. The College Museum of Reproductions
WILLIAM N. BATES, *University of Pennsylvania*
D. M. ROBINSON, *Johns Hopkins*
3. Loan Exhibits in College Art Museums
W. A. GRIFFITH, *Kansas*
(Report of Committee on Loan Exhibits)
GEORGE B. ZUG, *Dartmouth*

Sienese Art as Represented in the Fogg Art Museum

G. H. EDGELL, *Harvard*

Reports:

Committee on Time and Place

Committee on Resolutions

Committee on Nominations

Election of Officers

Business

2:30 P. M.

Through the generous courtesy of the owner the Association was invited to visit the beautiful collections in Mr. Widener's country house, Lynnewood Hall at Ogontz.

THURSDAY, APRIL 20, 7 P. M.

Dinner at Hotel Normandie followed by "Round Table" discussion on: What Kinds of Art Courses are Suitable for the College

A. B. Curriculum.

Opened by:

A. W. Dow, *Columbia*

We shall all agree, I think, that the art course should awaken the students' critical sense, help him in his choices, encourage independence of judgment, and enlarge his appreciative powers. We differ as to the method of attaining this result.

Some would teach art by the lecture method exclusively. This seems to me a mistake, for ability to choose the fine is not something to be imparted like facts of science. I do not underrate historical knowledge, but I do think it is not enough. The professional man who regards Raphael as the greatest of all painters, Titian as immoral, Degas as degenerate and modernists as insane is not judging art works by their qualities but by their subjects. His training has been one-sided.

Shall we then admit "practical work" into the course for the A. B.? If by that you mean an art school routine, no, for that alone does not give even the art student the larger things of art. It does seem to me, however, that *some* kind of creative activity is necessary. The best way to appreciate the quality of a line is to take a piece of charcoal or a brush and try to draw one. The best way to recognize fine proportions in figure or building is to try to create good proportions. One can perceive some of the tone quality in Whistler's painting if he has mixed tones and tried to arrange them. As to color, surely all the theories and scientific knowledge will not do as much for us as actual attempts to produce simple color harmonies.

I cannot see why college faculties should be afraid of *experiments* in art. We could encourage students to experiment with line and color for the sake of appreciation, not for the sake of acquiring skill or of producing art works. This could be done without studio paraphernalia and without undue expenditure of time—even one hour per week would be worth while.

Educators are thundering against the lecture-method, the persistent telling, without encouraging students to express themselves. Art instruction should be self-expression from the very beginning, for art is the visible manifestation of the individual's ideas and appreciations.

The student who comes to college with some experience in art structure is better prepared to take up the history of Art than one who lacks such experience. In any case the simple exercises and experiments in producing harmonies of line, space, tone and color would mean a release of power, an opportunity for choice, an awakening of the critical sense and a growth in appreciation.

Discussion by JOHN SHAPLEY, *Brown*

Mr. Shapley spoke, in part, as follows:

The question of suitable art courses for the college A.B. curriculum, though usually considered solely from the standpoint of the instructor, deserves no less to be viewed from the position of the student. In fact, the student's needs and wishes may make the most significant contribution toward the successful solution of the problem.

As now constituted the A.B. course unites so-called cultural and so-called practical aims. Accordingly, the student demands two types of art courses, the general and the specific.

The former, the general, should be introductory in nature, so that all may be capable and desirous of entering. It should cultivate interest and knowledge in art matters as great as developed elsewhere on the college campus in the other forms of human activity, in science, in literature, in sport. It should be comprehensive, for many do not have opportunity for further art study. Yet it must be selective enough to throw emphasis on some important points with never-to-be-forgotten clearness.

While thus equipping every student for the countless decisions in matters of taste that he will be obliged to make in after life, this general course should also lead the way to the second type of art courses, the specific. The choice of these more circumscribed courses, however, must be left to be determined by local conditions.

FRIDAY, APRIL 21, 9 A. M.

In Houston Hall

Reports of Committees:

10 A. M.

Addresses of Welcome

EDGAR F. SMITH, *Provost of the University of Pennsylvania.*

JOHN F. LEWIS, *President of Pennsylvania Academy of Fine Arts.*

PRESIDENT'S ADDRESS

JOHN PICKARD, *Missouri*

The College Art Association of America has a great work to accomplish. We stand for the right of the American student in our higher institutions of learning to instruction in that subject which is at the same time most cultural to the minds of the learners and most practical in its effects on their lives. In thus standing for the right of the student we have to face in a considerable measure lack of appreciation on the part of the public, indifference in our faculties and governing boards and misunderstanding among the students. And at this the fifth annual meeting of our Association we are still at the beginning of the conflict.

The committee in charge of the preparations for this meeting sought and received much good advice concerning the program.

On the one hand were those who urged that our Association could not hope to take important rank and position among the learned societies of our time until our meetings are characterized by profound discussions of technical subjects—and not even then unless such learned papers are published as “original work” by our members. Original work! original work! what crimes, what atrocities are committed in thy name!

Other advisers have not hesitated to declare that such papers are usually tiresome and of little real worth. They insist that we should here compare syllabi of lecture courses, discuss whether or not text-

books shall be used in our classes and so endeavor to "standardize" our work.

Most counsellors are insistent that we publish our proceedings. Some, however, consider that our lucubrations are not very important and ask us to remember that the chief amusement connected with hash is found in the making and not in the eating of it.

Your committee is fully convinced of the great virtue—and greater rarity of originality, is heartily in favor of a wider knowledge of the excellent pedagogical methods used by some of our members, is unqualifiedly in favor of printing our proceedings.

But it has seemed to your committee that there are certain other fundamental questions to be considered. Educational processes in Art schools differ in no small degree, still we understand their purposes. Technical schools vary much in their use and abuse of Art yet we can usually find the logic of their requirements. But the College A. B. course, that last citadel of culture pure and undefiled—where and what is the position of Art in the college? This is a fundamental question for this College Art Association and to this question is a goodly portion of this meeting devoted.

It is possible that there may be among us today technical artists who hold that any study of Art without artists' tools in the students' hands is of no value, but I trust there is no one here who is so provincial. There may be within the sound of my voice someone who is convinced that no form of technical art has any place in our institutions of higher education but I hope that there is no one here who is so illiberal.

In our Association the Art School, the Technical School and the old College are all represented. We have among us the painter, the sculptor and the architect, the lecturer, the critic and the historian. Even the mere layman who has for Art a sneaking fondness which he cannot always explain is not lacking in our numbers.

And we who represent our higher institutions of learning look forth on the infinite field of Art through almost as many windows as there are pairs of eyes that do the looking. This very multiplicity of view points may be a cause of weakness or it can be a source of strength to this Association. A cause of weakness if any one group among us arrogates to itself the divine right of deciding what is and what is not of value in art education; a source of strength if all the classes here represented rise to such a height above the petty things of life as to realize that the field of art is as wide as is the range of life and that no one little coterie has the monopoly of wisdom in this field; that the artist, the critic and the layman, especially the layman, all have ideas and ideals in Art that should be respected, that are worth while. For without artists there could be no Art, without critics artists and laymen might fail to understand themselves and would certainly fail to understand each other, and without laymen there would be no artists.

So we will turn our weapons, not toward each other, but towards the common enemy, the commercial, the vicious and the ugly and adopt as our slogan: Art for higher education, and higher education for artists.

About 140 years ago on a certain hot July day a notable Assembly was held in a famous hall not so very far from where we are gathered today. It was there that rare Ben Franklin spoke those words of wisdom which we may well apply to ourselves. For he told his companions: "If we do not hang together we shall hang separately."

Mr. Pickard's paper on The Doubting Thomas, A Bronze Group by Andrea del Verrocchio, was printed in full in the American Magazine of Art for August, 1916.

Report of Committee on Investigation of Art Education in American Colleges and Universities: HOLMES SMITH, Chairman, Washington

This report was published in full in School and Society, August 26, 1916. Reprints have been sent to all members of the Association.

MODERN TENDENCIES IN ART:

ARTHUR WESLEY DOW, *Columbia*

This paper was published in full in the American Magazine of Art, January, 1917.

Lunch at Hotel Normandie followed by "Round Table" discussion:
Report of Committee on Books for the College Art Library:

ARTHUR POPE, Chairman, *Harvard*.

The Committee on Books for the College Art Library presents its report in the form of a card catalogue, a multigraphed summary of which is distributed to the members present. The summary, printed in order to indicate how far the work has at present progressed, gives only the author and brief title of each book, but the complete catalogue should, when finished, give for each work the author, the full title, and, just as far as possible, the publisher, date, size, number of volumes and price, together with some comment as to its general character and usefulness.

The aim of the committee is to make a catalogue which shall include standard books on the Fine Arts which every college or university ought, if possible, to offer for the use of its undergraduate students. This does not mean the inclusion of every book which a teacher might usefully employ in the instruction in a particular course. That, besides being a limitless task, would be of little use, for a teacher giving a course in a particular field, is naturally perfectly familiar with the books in that field. A catalogue of standard books may be of use rather in the case of an institution just beginning to form an art library where, as is so often the case, there are only one or two instructors, specialists in single fields, who must make the selection of books covering the whole subject of the Fine Arts.

At the present time only a beginning of such a catalogue has been made, as will be seen by the incomplete character of the summary distributed. Much labor by the new committee will be required to make anything like a complete catalogue by next year's meeting, and there must be constant revision by succeeding committees to keep it up to date. Antiquated books should be cut out, and important new ones added each year.

The chairman has still on hand a number of copies of the summary, which he will be glad to send to persons who apply to him. Address Prof. Arthur Pope, 11 Lowell street, Cambridge, Mass.

Respectfully submitted,
ARTHUR POPE, Chairman,
J. B. ROBINSON,
D. M. ROBINSON,
G. B. ZUG.

Discussion opened by C. R. MOREY, *Princeton*

Mr. Morey expresses his approbation, in general, of the bibliography as given. With a few changes here and there he believes that it would form an excellent buying list for any college art librarian. But he criticizes the list as having the "air of a collection of works on the Archaeology of Art," and as including too many popular handbooks which might be replaced by books that are really worth while. And he supplements this criticism with the suggestion of a number of books not included in the bibliography as reported that he believes should find a place in the college art library. His suggestions are mostly limited to mediaeval art, architecture, sculpture, illumination, and iconography. But he also suggests a few books in the Roman, Renaissance, and Modern fields.

Discussion by Miss G. G. KING, *Bryn Mawr*

Miss King's general criticism of the report of the committee is that there may, perhaps, figure in it too many handbooks and too many German authors. Handbooks are too general and tend to duplicate each other, Germans are messy-minded.

Books of mere comment and criticism should be for the use of the professor, not for the student, as they are likely to induce only prejudices in the mind of the student.

Such reproductions as the prints of the Bureau of University Travel attempt to cover too wide a field for the student's use. It is better for him to have detailed photographs of one building than general views of many.

Miss King urges the great need for students of books that will give a faithful and exact account of things. "Give them generalities and they will hand them back; but give them images and experiences and they will jump at the chance to put them together."

2 P. M.

In Houston Hall

What Instruction in Art Should the College A. B. Course Offer to:

1. The Future Artist?

Discussion opened by

FREDERICK DIELMAN, *College of the City of New York.*

No resume of Mr. Dielman's paper has been received.

Discussion by MISS CECILIA BEAUX

Miss Beaux's paper was published in full in the *American Magazine of Art*, October, 1916.

Discussion by MISS JEANNETTE SCOTT, *Syracuse*

Technical training alone forms the subject of Miss Scott's discussion, although she recognizes that courses in the history of Fine Arts would naturally be included in the A. B. course. For this technical training she offers a tentative program, to be varied, of course, "according to the ability and progress of the student."

By compressing the required literary and science subjects into as few hours as possible there may be left ten to twelve hours a week for studio work. It is expected that in this time the college student will

make more progress than would be made in the same time by the student in the less obligatory atmosphere of the art school.

The course in college need not attempt to emphasize the particular branch of art to be chosen as a profession by the student, rather it should work toward the gaining of an insight into the general principles and ways of working.

For twelve hours a week, to count as five or six semester hours, Miss Scott suggests five hours of cast drawing, three hours of still life, two hours of composition, and two hours of sketch from the model. A clear distinction is always to be made between mere correct copying and true drawing; the latter involves creation. "The word drawing gains by being merged into that of construction, which emphasizes the dominant idea that should underlie all instruction in drawing." And this dominant idea is self-expression. Originality and imagination are stimulated by exercises in composition, which should be much emphasized in the student's art education from the very first.

Discussion by A. V. CHURCHILL, *Smith*

No abstract of Mr. Churchill's paper has been received.

Discussion by ELLSWORTH WOODWARD, *Sophie Newcomb*

Mr. Woodward said in part:

It is quite generally recognized that the preparation afforded the artist by the art school is in many respects inadequate. There is a lack of discipline resulting in irregularity of hours, lack of incentive to sustained effort in the absence of examinations, thus tending to make the art school in many ways ineffective, but above all there is danger in the fostering of the idea through specialization that the artist is a man apart from his fellows to whom is due special consideration. This is injurious to his standing as a citizen, a member of organized society.

It is a matter of common comment that the work of American artists on the whole indicates lack of scholarship. This is especially true in figure drawing and mural decoration, in which symbolism plays an important part. In the expanding belief in national power to take high rank in the world of the spirit, the young man of the day and immediate future looking towards the vocation of art, has and will have increasingly the desire to rank with the leaders of thought. The training of his intellectual powers in better harmony with his aesthetic and technical training, would react to the advantage of American art. It should be the care of the university to make this end more easily possible. Teachers of art in universities which offer special art instructions, meet the expressed desire of those who specialize in technical art for a B. A. course, but when shown the slender elective offered in B. A. courses, are unwilling to restrict their art study to the extent required. Professional study in art seems to them too long delayed if it must wait on academic graduation. The liberal electives now offered in the B. A. courses in mechanical arts, in agriculture, household economy, etc., should be extended in the same liberal spirit to the future artist.

In conclusion it was suggested that the B. A. course should offer adequate time and opportunity for instruction in drawing, painting, and design with art theory and history. These with the proper balance of English, foreign language, psychology and science would afford the future artist a B. A. graduation so desirable as a foundation for the artistic profession.

What Instruction in Art Should the College A. B. Course Offer to:
The Future Museum Worker?

Discussion opened by JOSEPH BRECK, *Minneapolis Museum of Arts*
(Report of Committee on College Training for Museum Workers)

Mr. Breck's report is to be published in full in the *American Magazine of Art*.

Miss Edith R. Abbot of the Metropolitan Museum presented a report of her investigations on what is now being done by Colleges to prepare museum workers. Summary of this paper was printed in the May (1916) number of the Bulletin of the Metropolitan Museum.

Discussion by EDWARD ROBINSON, *Metropolitan Museum*.

No summary of Mr. Robinson's remarks has been received.

What Instruction in Art Should the College A. B. Course Offer to:

The Future Writer on Art?

Discussion opened by MISS LEILA MECHLIN, *Secretary of the American Federation of Arts*.

In her paper on "What Instruction in Art Should the College A. B. Course Offer to the Future Writer on Art" Miss Mechlin called attention first to the great need of competent writers on art, the scarcity of really good critics and the important mission to be performed by such.

"I am not very sure," she said, "that to train a writer on art any new or very different course should be introduced into the curriculum than those which should be provided for the average college student if he or she is to be really educated and fitted in the truest sense to take his or her place in society, to become a good citizen. This much and more, however, a college course can give: first, an historical setting; second, familiarity with the artists and their works, familiarity which is much more than a speaking acquaintance; and, third, knowledge of the best art criticism which has been written—little enough, we all know."

"There are two other things," she added, "which are very important to the training of the future writer on art, one a personal knowledge of the methods employed by artists, the mechanics of the trade, and a spiritual quality—sincerity. It is this quality, and the power to think, which the successful art writer must possess in addition to knowledge."

“For those who would enter this field the colleges can furnish equipment in the way of adequate background and well directed training. It is a large field, a real need, a great opportunity.”

Discussion by DUNCAN PHILLIPS, *of New York.*

Mr. Phillips' paper is to be published in full in the *American Magazine of Art.*

7 P. M.

Dinner at Hotel Normandie followed by a "Round Table" discussion on, What Instruction in Art Should the College A. B. Course Offer to the Future Layman?

Opened by HOMER E. KEYES, *Dartmouth*

Mr. Keyes held that the layman's need in matters artistic is, in the main, to be able to judge of the value of expert opinion, that this ability is dependent upon the cultivation of an understanding of certain underlying artistic principles or conceptions.

The study of the history of art as such does not necessarily intensify or cultivate artistic perceptions. These are, after all, best stimulated through training: first, in the abstract design, and, second, in the monumental expression of such design in the form of architecture.

Discussion by MISS EVA M. OAKES, *Oberlin.*

Courses in art which will be most useful to the future layman are those which will enable him to choose his belongings with taste. He should be taught to know what is good in pictures, through his own knowledge of the principles and processes of their making. A scientific knowledge of color harmony will help him to select with fitness instead of random choice.

The course of study given in Oberlin College consists in outline of lectures, assigned reading, and studio practice. The lectures convey the principles of the subject, the reading the inspiration of the artist, while the dynamic of self expression is furnished in the studio practice.

During the first semester the principles of proportion, linear and aerial perspective, and illumination are studied in theory and practice. Upon this is built a study of pictures such as illustrations, etchings, engravings.

The second semester covers the problems of color and composition. Experimental work is required in the possibilities of color, the harmony of contrasted colors, the harmonies of related colors. Each student plans a harmonious color scheme to be used in the home,—the plan including colors for walls, rugs, draperies, and furniture appropriate to each room. The theories of color harmony are also worked out as they relate to landscape painting.

The final examination requires the principles of the subject, the criticism of selected pictures, and the recognition of artists, through their work.

Discussion by Miss ELIZABETH H. DENIO, *Rochester*.

Miss Denio spoke of the advantage of living in a city like Rochester, N. Y., of the possibilities of helping individual students in the smaller college, and the constant stimulus for the teacher when the department is housed in an art gallery.

With the thought that art instruction may become too formal to stimulate students, that perhaps teachers need to change views and to seek fresh inspiration, Miss Denio urged the value of more personal observation on the part of the future layman, that he be left freer.

The American is said to have a visual type of mind, to take in easily ideas of form and color. The student, however, seems to belong to the auditory type, since seeing on his part is mixed up with knowing. To increase personal effort from students the following plan is proposed.

Illustrative material—photographs, prints, slides, original paintings—to be shown first; lectures and the use of the library to come later. As helps not to be despised Miss Denio would add drawing—exercises,

short talks each month in the gallery and print room, debates on suitable topics, and a weekly item of current art news.

A broader interpretation should be given to college art instruction which looks beyond the class room to society, high and low, adults and children, in an effort to bring art nearer to the people.

Discussion by H. H. POWERS, *President Bureau of University Travel.*

An Art Course for Laymen

The aim of such a course is appreciation, not production. There are but two possible methods: observation and practice—more popularly, art history and studio training. All agree that art history should have a place in a course for laymen. Is studio training also necessary? Its value is not called in question, but is it indispensable? Is it practicable under existing conditions?

We may dismiss the extreme contention that only artists can enjoy art, simply because it eliminates our problem. Art has no interest for the layman if he is in outer darkness. But Mr. Dow and other moderates plead for a special studio course for the layman, distinct from that for the practitioner, as an indispensable condition of his understanding art. Is this necessary? Is it practicable? Is it desirable?

Our colleges have limited means and personnel. Few employ more than a single teacher of art, still fewer more than two. Art history and vocational art training will and should come first. An appreciation studio course could be offered only by the vocational staff. Will they, can they, distinguish between the layman's and the practitioner's course? Not one college in twenty can offer two studio courses. Not one teacher in twenty will see any reason for doing so. The proposal, in practice, comes to this: Be an artist if you would know art.

This proposal is of too narrow application. It can be applied at most to painting, drawing, model-

ling, but not to building, mosaic, fresco and the like. If it is indispensable to appreciation, then architecture, mosaic, and fresco are beyond the pale. If it be effective at all, it destroys the balance between the arts, and favors the popular fallacy that painting is art.

But it narrows up painting as it narrows up art. The technique inculcated will be the modern technique. Will such an influence be fair to Bellini, to Velasquez, and to Monet? Will it not inevitably tend to destroy historic perspective and make the layman a partisan of the fad of the hour. I have just been talking with a strenuous partisan of this method, only to discover at the end that he was interested almost wholly in the neo-impressionists.

After all do we want the layman to be interested in *process*? Process is the means in art, never the end. The artist is all too prone to forget the end in his necessary interest in the means. The layman, representative of that public for whom the artist works, calls him back to his aim. He is restive and tries to persuade his mentor to forsake his viewpoint for his own. The change is bad for both. The artist needs the layman, needs to keep him a layman. To infatuate him with his own perilous interest in process is to destroy his function in the great art partnership. And after all the proof of the pudding is in the eating,—not in the cooking. We do not bring our guests to the banquet through the kitchen. The artist and the layman may be intelligent or the reverse, but their viewpoints are inherently complementary, never identical.

Discussion by GEORGE H. CHASE, *Harvard*.

It has seemed to me that the last speaker in a symposium such as this might use the time allotted to him to best advantage if he tried to sum up what had been said before, and as I have listened to the discussions of the past two days I have thought that it is possible to reconcile to some extent the different

points of view that have been expressed. Is it not possible that the solution of the problem of teaching the Fine Arts so as to serve the needs of several different classes of students lies in the establishment of two sorts of courses; one emphasizing the technical side of the work and including courses in drawing, painting, and the theory of design, the other emphasizing the history of the Fine Arts? Discussions of aesthetic principles and training in appreciation would naturally be attempted in both sorts of courses. Under such an arrangement, the future artist would be more interested in the technical course, and the future museum worker, lecturer on art, or layman, in the course which emphasizes the history of art. But neither should be allowed entirely to neglect any aspect of the subject. The future artist would, I think, be better trained if he knew something of the great achievements of the past, the others would certainly be better prepared to play their parts in the world if they had some technical training, and the great mass of our students who have an interest in art, but are quite undecided in regard to their future careers, would perhaps find help in making a decision.

This is the synthesis that has suggested itself to me as I have listened to the papers, and I offer it for what it may be worth. In any case, it seems to me that I see encouraging signs of agreement in the papers that have been read and the speeches that have been made at this meeting, signs that augur well for the future of our Association.

SATURDAY, APRIL 22, 9 A. M.

In Houston Hall

Problems in Art Education in Ohio

C. F. KELLEY, *Ohio*

Mr. Kelley's paper is to be published in full in the American Magazine of Art.

The College Art Museum and Art Gallery:

1. A Working College Museum of Originals

FRANK J. MATHER, *Princeton*

No abstract of Mr. Mather's paper has been received.

2. The College Museum of Reproductions
WILLIAM N. BATES, *University of Pennsylvania*

A museum of reproductions, which we may assume to be located in a town of moderate size and to have a moderate income for its maintenance, should contain, first, a few representative examples of the sculpture of Egypt and of Babylonia, both in the round and in relief, and of the frescoes and vases of Minoan Crete. Then there should be added casts of as many of the famous works of Greek sculpture as it is possible to procure. They should be selected in such a way as to illustrate the development of the different schools. The speaker gave a list of casts which in his opinion should not be omitted. Typical examples of Roman portraiture and work in relief should be included as well as casts of representative mediaeval monuments. Such a collection should be reinforced by a very full collection of photographs. The casts should always be of the same size as the original to prevent giving a false impression. There should be added also facsimiles of Greek coins, small bronzes of one kind or another, gems, terra-cottas, etc. Such a museum would be very useful in teaching the history of art and would stimulate an interest in art in the community in which it was located.

The College Museum of Reproductions.
DAVID M. ROBINSON, *Johns Hopkins*

For the teaching of art a museum is the tool of highest utility, as necessary as a laboratory to the teaching of chemistry. Originals are essential, but reproductions are also very important, especially as the originals are scattered. Although the student cannot learn aesthetics from them, he can learn much about composition, design, size, pose, history of art, etc.; and moreover reproductions give a sense of reality and correct false impressions. The paper con-

sidered various kinds of reproductions, photographs, squeezes, models, charts, etc.—but, above all, casts. An outline of Classical Art was given with an indication of the available reproductions. Mention was made of the excellent reproductions of Minoan and Mycenaean Art, especially of vases, statuettes, metal work, and the painted frescoes by Gillieron & Son, and by Saloustro. The galvanoplastic process, which reproduces by the help of exact moldings the original form as well as the brilliant color of the original metal, was described, and the long list of objects made by the Würtemberg metal factory was enumerated (Galvanoplastik, Geislingen-Steige, Würtemberg, Germany, or Gillieron & Son, Rue Skoupha 43, Athens), from Minoan and Mycenaean works of art to excellent copper-bronze reproductions of statues and busts not only from casts taken from originals, but from reconstructed works such as Myron's group of Athena and Marsyas, and to reproductions of the Hildesheim collection of silver ware and of Arretine vases. Colored reproductions and the bronzing of casts of Roman marble copies to resemble the bronze original were also described. Sometimes casts are of real scientific value. We often have casts where the originals are inaccessible or lost. So we can see in the Louvre a cast of the head of the Lancelotti discobolus, which itself cannot be seen. Also for purposes of reconstructing the original, casts are important. So to show what an original colossal statue by Phidias looked like, Amelung combined casts of the Medici torso, now in the Louvre and other works. Casts of works of architecture like those in the Metropolitan Museum are numerous. For Greek ivories, gems, and coins there are excellent reproductions; for example, the wonderful reproductions in the British Museum of the deposit of ivories, etc., found by Hogarth at Ephesus, the electrotype reproductions of coins made by the British Museum and such solder duplications of coins as Prof. Andrews of Cornell makes. Repro-

ductions of Greek vases are inferior, except the remarkable ones of Minoan vases like those of the beautiful stone vases found by Seager at Mochlos. Those of Salzger in Eisenach are inaccurate and of no scientific value. Of the bronzes in Naples there are fine reproductions by Sabatino De Angelis & Son or by Chiurazzi & Son, Naples. One of the most valuable collections of reproductions of Classical things in the United States is the Saalburg collection at the Washington University at St. Louis.

3. Loan Exhibits in College Art Museums

W. A. GRIFFITH, *Kansas*

(Report of Committee on Loan Exhibits)

No abstract of Mr. Griffith's paper has been received.

3. Loan Exhibits in College Art Museums

GEORGE B. ZUG, *Dartmouth*

For colleges situated at a distance from public art galleries occasional exhibitions are absolute necessities as supplementary to the regular courses. Only by having important exhibitions is it possible for the student to learn to appreciate the higher technical qualities of the arts and to apprehend the meaning of great painting, great sculpture or great etching. But whether the exhibitions are devoted to renaissance or modern art it is most important that, so far as possible, only the very best obtainable examples be shown.

As a means to this end I suggest the establishment and careful selection of exhibits for college circuits.

When I began organizing loan exhibitions for Dartmouth College I was so anxious to obtain original work that I almost felt content to show any work just so it was original, but both my judgment and experience lead me to make every effort to make more and more careful selection of what is to be shown. In the course of organizing several exhibitions of American painting and sculpture I have learned that the very ablest and most distinguished painters, sculp-

tors and etchers are only too glad to aid the cause of education by lending the best examples of their work. I refer not to the most noted artists, not to artists judged highly by commercial success but artists who are actually the best.

It is necessary not merely to obtain the cooperation of such painters and sculptors but to make sure that they be represented not by left-overs from their studios but by work of exceptional merit.

In conversation with certain artists I have learned to my surprise that they would especially welcome an opportunity to exhibit in a university and college circuit, and that the one thing necessary to insure adequate representation would be to give them plenty of time for preparation and selection. Certain artists have told me that in the case a college circuit was organized they would be only too glad to cooperate because of the importance of art education.

I mean to suggest that half a dozen colleges in the middle west might establish one circuit and half a dozen colleges or more in the east another circuit. Some local interest and therefore popularity among the undergraduates might be secured by obtaining loans from distinguished artists of the locality. I used this local interest successfully in holding an exhibition of artists associated with the colony of Cornish, New Hampshire. In that exhibition I was able to show the work of such first rate men as Augustus Saint-Gaudens, Charles A. Platt and John W. Alexander. The same thing could be done for other localities.

Sienese Art as Represented in the Fogg Art Museum

G. H. EDGELL, *Harvard*

Mr. Edgell's paper was published in full in *Art and Archaeology*, June 1916.

COLLEGE ART ASSOCIATION OF AMERICA CONSTITUTION

As amended at Buffalo 1915.

ARTICLE I.—Name

This association shall be known as the College Art Association of America.

ARTICLE II.—Purpose

The object of this association is to promote art interests in all divisions of American colleges and universities.

ARTICLE III.—Membership

Section 1. Membership in this association is of two kinds:—Active and Associate.

Section 2. Active Membership. All instructors in the history, practice, teaching or theory of the fine arts in a college or university of recognized standing and all who are engaged in educational work on the staff of any museum or art gallery of recognized standing are eligible for active membership.

Section 3. Associate Membership. All persons interested in the object of this Association are eligible for associate membership.

Section 4. Election of Members. Any eligible person may become an active member on the payment of the annual dues. Any person may become an associate member on the presentation of his name by an active member, and the payment of the annual dues.

Section 5. Duties and Privileges of Members. Active members have the full and unlimited privileges of the Association. Associate members have the privilege of attendance at all meetings of the Association and may speak to a question, but may not vote on any question except on time or place of meeting, and dues.

ARTICLE IV.—Officers

Section 1. Officers and Terms of Office. The officers of this Association shall be chosen from the active membership and shall consist of a President, a Vice-President, a Secretary and a Treasurer, who shall be elected annually, and of an Executive Board consisting ex officio of the officers above mentioned and six elected members, whose term of office shall be three years. These elected members shall be divided into three groups of two each, the terms of office of members of one of such groups expiring each year.

Section 2. Nomination of Officers. A nominating committee, composed of three members, shall present nominations for all officers. Other nominations may be made from the floor.

Section 3. Election of Officers. All officers shall be elected by a majority vote of the active members of the association present at the meeting at which the election is held.

ARTICLE V. Duties of Officers.

Section 1. Duties of President. The President of the Association shall preside at all meetings of the Association and of the Executive Board, shall appoint committees and shall perform such other duties as the Executive Board may assign to him. In his ab-

sence his duties shall devolve successively upon the Vice-President, upon the Secretary, and the Treasurer. In the event of the death or resignation of the President, the Vice-President shall succeed to the office of President.

Section 2. Duties of the Secretary. The Secretary shall keep the records of the Association and perform such other duties as the Executive Board may assign to him.

Section 3. Duties of the Treasurer. The Treasurer shall receive and have the custody of the funds of the Association, subject to the rules of the Executive Board.

Section 4. Executive Board. The Executive Board shall have charge of the general interests of the Association, shall call regular and special meetings of the Association, appropriate money, and in general possess the governing power in the Association except as otherwise specifically provided in this Constitution. The Executive Board shall have power to fill vacancies in its membership occasioned by death, resignation or failure to elect, such appointees to hold office until the next annual election of officers.

Section 5. Quorum of Executive Board.

Five members shall constitute a quorum of the Executive Board and a majority vote of those in attendance shall control its decisions.

Section 6. Quorum of the Association.

Ten members shall constitute a quorum of the Association, and a majority vote of those members in attendance shall control its decisions.

ARTICLE VI. AMENDMENTS

Notice of a proposed amendment to this Constitution shall be presented to the Executive Board at least two months before a regular or special meeting. The proposed amendment shall then be printed and sent to the members of the Association at least one month before the meeting. At that meeting the board will present with its recommendation the proposed amendment. A two-thirds vote is necessary for adoption.

BY-LAWS

Adopted at Pittsburg, December 28, 1912.

I.

A member not paying his dues for two years shall be dropped from the Association.

II.

The dues of members shall be three dollars a year.

III.

An auditing committee of two shall be appointed at each meeting of the Association.

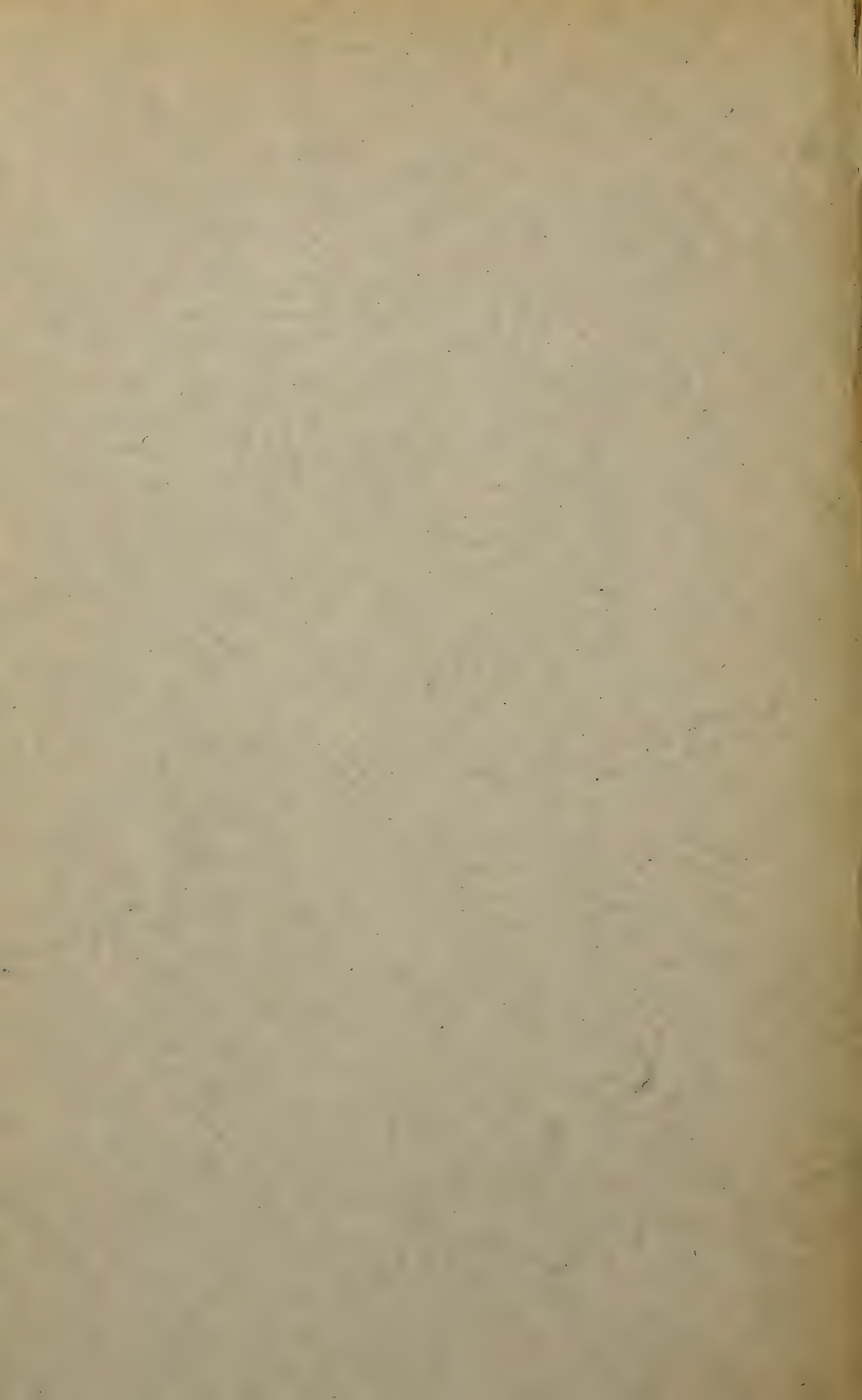
IV.

All bills of the Association shall be approved by the President and Treasurer of the Association before payment.

The Bulletin
of the
College Art Association
Of America

Number 3

November
Nineteen Hundred Seventeen



The Bulletin
of the
College Art Association
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Number 3

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THE SEVENTH ANNUAL MEETING OF THE COLLEGE ART ASSOCIATION OF AMERICA WILL BE HELD IN THE METROPOLITAN MUSEUM, NEW YORK CITY, ON THURSDAY, FRIDAY AND SATURDAY, MARCH 28, 29 AND 30, 1918. DETAILED PROGRAMS WILL BE SENT OUT IN DUE TIME. THESE ARE THE DAYS WHEN ALL WHO BELIEVE IN THE HIGH MISSION OF ART IN OUR COLLEGES AND UNIVERSITIES SHOULD MEET, DISCUSS THOROUGHLY, PLAN WISELY AND THEN MOVE FORWARD WITH AN UNCONQUERABLE FAITH IN THE ULTIMATE SUCCESS OF THAT MISSION. LET US MAKE THIS THE LARGEST, MOST ENTHUSIASTIC AND BEST MEETING EVER HELD BY THE ASSOCIATION.

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The College Art Association of America

AN ORGANIZATION FOR THE ADVANCEMENT
OF THE STUDY OF THE FINE ARTS IN
AMERICAN COLLEGES AND UNIVERSITIES

OFFICERS

President	John Pickard <i>University of Missouri</i>
Vice President	George H. Chase <i>Harvard University</i>
Secretary and Treasurer	Charles F. Kelley <i>Ohio State University</i>

DIRECTORS

Edith R. Abbott	<i>Metropolitan Museum</i>
Mitchell Carroll	<i>Washington, D. C.</i>
Charles R. Morey	<i>Princeton University</i>
Holmes Smith	<i>Washington University</i>
Ellsworth Woodward	<i>Sophie Newcomb College</i>
George B. Zug	<i>Dartmouth College</i>

COMMITTEES 1917-18

- I Membership:**
Edward J. Lake, Chairman, *Illinois*; Chas. F. Kelley, *Ohio*;
A. V. Churchhill, *Smith*; William Woodward, *Tulane*; Her-
bert R. Cross, *Michigan*; Henry Johnson, *Bowdoin*; Rossiter
Howard, *South Dakota*.
- II. Books for the College Art Library:**
Arthur Pope, Chairman, *Harvard*; O. S. Tonks, *Vassar*; A. M.
Brooks, *Indiana*; Jeannette Scott, *Syracuse*.
- III. Reproductions for the College Museum and Art Gallery:**
D. M. Robinson, Chairman, *John Hopkins*; Edith R. Abbott,
Metropolitan Museum; John Shapley, *Brown*.
- IV. Time and Place:**
C. R. Morey, Chairman, *Princeton*; John Pickard, *Missouri*.
- V. To Secure Loan Exhibitions for Colleges:**
W. A. Griffith, Chairman, *Kansas*; G. B. Zug, *Dartmouth*; Ells-
worth Woodward, *Sophie Newcomb*.

VI. Legislation:

H. E. Keyes, Chairman, *Dartmouth*; A. W. Dow, *Columbia*; F. J. Mather, *Princeton*; John S. Ankeney, *Missouri*.

VII. Investigation of Art Education in American Colleges and Universities:

Holmes Smith, Chairman, *Washington*; Alice V. Brown, *Wellesley*; D. M. Robinson, *John Hopkins*; C. R. Post, *Harvard*.

VIII. Publications:

John Pickard, Chairman, *Missouri*; F. B. Tarbell, *Chicago*; G. H. Chase, *Harvard*.

IX. On Arrangements for the Seventh Annual Meeting:

Edith R. Abbott, Chairman, Edward Robinson, Henry W. Kent, Albert M. Lythgoe, Miss Morris. All of these are members of the Metropolitan Museum Staff.

MEMBERS

Abbott, Edith R., Metropolitan Museum, New York City.
Ankeney, John S., University of Mo., Columbia, Mo.
Baldwin, Laura, Boseman, Mont.
Barrangon, Lucy Lord, Smith College, Northampton, Mass.
Bascom, Blanche, Otterbein University, Westerville, O.
Blake, Edwin M., 1 Liberty St., New York.
Boalt, Marian G., 26 Courtland St., Norwalk, Del.
Bredin, Christine S., Converse College, Spartanburg, N. C.
Brooks, Alfred Mansfield, Ind. State University, Bloomington, Ind.
Burke, Robert E., Ind. State University, Bloomington, Ind.
Brison, Mary J., State Normal College, Ohio University, Athens, O.
Carroll, Mitchell, The Octagon, Washington, D. C.
Carter, Luella, Bellevue College, Bellevue, Neb.
Chase, George Henry, Harvard University, Cambridge, Mass.
Christensen, Erwin O., Ohio State University, Columbus, O.
Churchill, Alfred Vance, Smith College, Northampton, Mass.
Clark, Arthur B., Leland Stanford Jr. University, Palo Alto, Cal.
Clark, Marion E., Art Gallery Smith College, Northampton, Mass.
Cross, Herbert Richard, University of Mich., Ann Arbor, Mich.
Culbertson, Linn, University of Ia., Iowa City, Ia.
Denio, Elizabeth H., University of Rochester, Rochester, N. Y.
Dielman, Frederick, College of City of New York, New York City.
Dow, Arthur Wesley, Teachers' College, Columbia University.
Dunn, F. S., University of Oregon, Eugene, Ore.
Edgell, George Harold, 9 Traill St., Cambridge, Mass.
Ernesti, Richard, Pennsylvania State College.
Fanning, Ralph S., University of Ill., Dept of Arch.
Forbes, Edward W., Fogg Art Museum, Harvard University.
Foss, Florence, Mt. Holyoke College, So. Hadley, Mass.
Fowler, Harold North, Western Reserve University, Cleveland, O.
Freeman, Lucy T., Wellesley College, Mass.
Froehlicher, Hans, Goucher College, Baltimore, Md.
Galbraith, Elizabeth, 403 Lafayette Ave., Fayetteville, Ark.

Gale, Walter R., Baltimore City College, Baltimore, Md.
 Grant, Blanch C., 939 8th Ave., New York City.
 Griffith, Wm. A., University of Kans., Lawrence, Kans.
 Kennedy, Clarence, Smith College, Northampton, Mass.
 Hall, Mary L., Western College for Women, Oxford, O.
 Hekking, Wm. M., University of Kans., Lawrence, Kans.
 Holden, Mrs. Hendrick, Syracuse, N. Y., 1100 James St.
 Howard, Rossiter, University of So. Dakota, Vermillion, S. D.
 Humphreys, Sallie Thompson, Ohio Wesleyan University, Delaware, O.
 Hyde, Gertrude S., Mt. Holyoke College, So. Hadley, Mass.
 Hyde, Mary Elizabeth, Teachers' College, Cincinnati, O.
 Isaacs, Walter, State Teachers' College, Greeley, Colo.
 Jackson, Elspeth, University S. D., Jackson, S. D.
 Jewett, Almira, University of No. Dakota, Grand Forks, N. D.
 Johnson, Henry, Bowdoin College, Brunswick, Me.
 Kellogg, Elizabeth R., Cincinnati Museum Assn., Cincinnati, O.
 Keyes, Homer Eaton, Dartmouth College, Hanover, N. H.
 Knopf, Nellie A., Woman's College, Jacksonville, Ill.
 Keffer, Mary, Lake Erie College, Painesville, O.
 Kelley, Chas. F., Ohio State University, Columbus, O.
 Lake, Edward J., University of Ill., Urbana, Ill.
 Lauber, Jos., School of Architecture, Columbia University, New York City.
 Mann, Frederick M., University of Minn., Minneapolis, Minn.
 Marquand, Allan, Princeton University, Princeton, N. J.
 Mather, Frank J., Princeton University, Princeton, N. J.
 Moore, Edith H., Mary Brigham Hall, So. Hadley, Mass.
 Moore, Muriel, Mont. State College of Ag. & Mech. Arts, Bozeman, Mont.
 Morey, Chas. R., Princeton University, Princeton, N. J.
 Morse, Alice C., Central High School, Scranton, Pa.
 Myers, E. E., Marshall College, Huntington, W. Va.
 Nelson, Clara A., Ohio Wesleyan University, Delaware, O.
 Newark Free Public Library, Newark, N. J.
 Oakes, Eva M., Oberlin College, Oberlin, O.
 Partridge, Charlotte Russell, Milwaukee Downer College, Milwaukee, Wis.
 Phillips, Duncan, 1600 21st N. W. Washington, D. C.
 Pickard, John, University of Mo., Columbia, Mo.
 Poland, Reginald, Princeton University, Princeton, N. J.
 Pope, Arthur, Harvard University.
 Post, Chandler R., Harvard University.
 Potts, Elizabeth, Christian College, Columbia, Mo.
 Powers, H. H., c/o University Prints, Boston, Mass.
 Powers, J. H., c/o University Prints, Boston, Mass.
 Purdum, M. Bertha, Ohio Wesleyan University, Delaware, Ohio.
 Reid, M. Christine, Normal College of City of New York, Park Ave. & 6th St.
 Rivers, Rosetta R., Wesleyan College, Macon, Ga.
 Robinson, Alice, Ohio State University, Columbus, Ohio.
 Robinson, Edward, Metropolitan Museum, New York.
 Robinson, David M., John Hopkins University, Baltimore, Md.
 Root, Ralph Rodney, University of Ill., Urbana, Ill.
 Sahm, Marie, Colorado College, Colo. Springs, Colo.

Sargent, Walter, University of Chicago.
 Scott, Jeannette, Syracuse University.
 Shapley, John, Brown University, Providence, R. I.
 Skinner, Stella, Northwestern University, Evanston, Ill.
 Smith, Holmes, Washington University, St. Louis.
 Smith, Louise J., Randolph Macon Woman's College, College Park,
 Lynchburg, Va.
 Sprague, Elizabeth, Fairmount College, Wichita, Kans.
 St. Catherine College of (Sister Marie Teresa), St. Paul, Minn.
 Stahl, Marie Louise, Director of Art, Ohio University, Athens, O.
 Strong, Beulah, Smith College, Northampton, Mass.
 Sumner, John Osborne, 225 Marlborough St., Boston, Mass. (Mass. Inst.
 Technology).
 Tarbell, Frank Bigelow, University of Chicago.
 Tonks, Oliver S., Vassar College, Poughkeepsie, N. Y.
 Underhill, Gertrude, Cleveland Museum of Art, Cleveland, O.
 Walton, Alice, Wellesley College, Wellesley, Mass.
 Weinberg, Louis, College of City of New York, New York City.
 Wellesley College Art Department, Wellesley, Mass.
 Wells, Newton A., University of Ill., Urbana, Ill.
 Weston, Karl E., Williams College, Williamstown, Mass.
 Wetmore, Mary M., University of Ill., Urbana, Ill.
 Winslow, Harriet H., Delaware College for Women, Wilmington, Del.
 Woodward, Ellsworth, Sophie Newcomb College, New Orleans, La.
 Woodward, Wm., Tulane, University, New Orleans, La.
 Wykes, Miss A. G., Hunter College, Park Ave. & 68th St., New York
 City.
 Zimmerman, Alice A., 305 Jefferson St., St. Charles, Mo.
 Zug, George Breed, Dartmouth College, Hanover, N. H.

College Art Association of America

In spite of war conditions which rendered it impossible for some of the members of the Association to attend, the Sixth Annual Meeting was a notable success. It was voted to print the papers and reports there presented in full in this the third number of the Bulletin.

PROGRAM SIXTH ANNUAL MEETING OF THE COLLEGE ART ASSOCIATION OF AMERICA

HOTEL SINTON

Cincinnati, Ohio

Thursday, Friday and Saturday, April 5th, 6th and 7th,
1917.

THURSDAY, APRIL 5, 2:00 P. M.

Reports of Committees:

Secretary-Treasurer: **CHARLES F. KELLEY, *Ohio State.***

Auditing: **ALFRED M. BROOKS, *Indiana.***

Membership: **EDWARD J. LAKE, *Illinois.***

Books for the College Art Library: **GEORGE H. EDGELL, *Harvard.***

Reproductions for the College Museum and Art Gallery:

DAVID M. ROBINSON, *Johns Hopkins*

Loan Exhibits for Colleges: **WILLIAM A. GRIFFITH, *Kansas.***

Legislation: **HOMER E. KEYES, *Dartmouth.***

Local Committee on Arrangements: **MARY ELIZABETH HYDE, *University of Cincinnati.***

Investigation of Art Education in American Colleges and Universities: **HOLMES SMITH, *Washington.***

Publications: **JOHN PICKARD, *Missouri.***

Discussion of the Report of a Committee of American Association of Museums on Training of Museum Workers.

Opened by

FREDERIC A. WHITING, *Cleveland Museum of Art.*

6:30 P. M.

Dinner at Hotel Sinton followed by a "Round Table" discussion on:
"What Kind of Technical Art Shall Be Taught to the A. B. Student?"

Opened by

JAMES R. HOPKINS, *Cincinnati Art Museum.*

WILLIAM M. HEKKING, *Kansas.*

LOUIS WEINBERG, *College of the City of New York.*

FRIDAY, APRIL 6, 9:00 A. M.

McMicken Hall, University of Cincinnati

Addresses of Welcome

CHARLES WILLIAM DABNEY, *President of the University of Cincinnati.*

RANDALL JUDSON CONDON, *Superintendent of Schools, Cincinnati.*
President's Address: JOHN PICKARD, *Missouri.*

The Teaching of Drawing and Design in the Secondary Schools;
ARTHUR POPE, *Harvard*; MISS DEBORAH KALLEN, *Boston Museum of Fine Arts.*

Evolution of the Dwelling and its Furnishing as a Proper Study in the
A. B. Course: MISS STELLA SKINNER, *Northwestern.*

Caricature in Ancient Art: DAVID M. ROBINSON, *Johns Hopkins.*

Architecture as an Academic Subject: ALFRED M. BROOKS, *Indiana.*

What People Enjoy in Pictures: FRANK B. TARBELL, *Chicago.*

12 M.

Luncheon at the University of Cincinnati, followed by a "Round Table" discussion on: "How Can We Increase the Number of Future College Graduates Who Shall Have Received Some Artistic Inspiration Through Art Instruction During Their Undergraduate Course?"

Opened by

HOLMES SMITH, *Washington.*

1:30 P. M.

Inspection of the buildings of the University of Cincinnati, particularly the Engineering Building and its Library with mural decorations by Mrs. Faig. Prof. and Mrs. Faig will receive the members in the Library.

3:00-5:00 P. M.

Mr. and Mrs. Charles P. Taft tender a reception and open their beautiful collections to the members of the Association.

6:30 P. M.

Dinner at Hotel Sinton followed by a "Round Table" discussion on:
"Non-Technical Laboratory Work for the Student of the History
of Art."

Opened by

ROSSITER HOWARD, *South Dakota*.

GEORGE B. ZUG, *Dartmouth*.

MISS EDITH R. ABBOTT, *Metropolitan Museum of Art*.

SATURDAY, APRIL 7, 8:45-9:45 A. M.

Visit to Rookwood Pottery

10:00 A. M.

Art Academy, Eden Park

Address of Welcome: JAMES H. GEST, *Director Cincinnati Museum Association*.

A Discussion of the Function and Value of the Outline or Syllabus in
Teaching the History of Art: ALFRED V. CHURCHILL, *Smith*.

The Hunter Artists of the Old Stone Age: PHILIP VAN NESS MYERS.

The Meleager in the Fogg Museum and Related Works in America:
GEORGE H. CHASE, *Harvard*.

Reports:

Committee on Time and Place.

Committee on Resolutions.

Committee on Nominations.

Election of Officers.

Business.

12 M.

Luncheon at the Art Academy, tendered to the Members of the Association by the Cincinnati Museum Association.

1:00-3:00 P. M.

Visit to the Art Museum and the Studios of Messrs. Duveneck, Meakin, Barnhorn and Hopkins.

3:00 P. M.

Auto Ride, tendered by the Cincinnati Chamber of Commerce starting at the Art Museum and finishing at the home of Mrs. Emery, where, through the courtesy of the owner, the members will from 4:30 to 5:30 P. M. inspect the fine Emery Collection.

THURSDAY, APRIL 5, 2:00 P. M.

Hotel Sinton

Reports of Committees:

Secretary-Treasurer: CHARLES F. KELLEY, *Ohio State*.

RECEIPTS

Balance (1915-16)	39.54
Dues	364.50
Contributions	7.10

411.24

EXPENSES

Mendle Printing	28.50
Indianola Printing	1.25
Stamps	3.00
Arch. Institute	84.00
Stenographer	1.00
Stamps	1.00
Arthur Page bill	31.75
Holmes Smith bill	30.13
Champlin Printing	27.00
Indianola Printing	2.25
Lake bill	11.78
Stamps	1.00
Stenographer75
Pickard bill	18.00
Ledger20
Stenographer	1.00
Stephens Printing	61.00
Stamps	3.00
Pickard bill	15.00
Lake bill	16.00
Am. Federation	20.00
Stephens Printing	30.00
Express76

388.37

Balance on hand
Auditing: ALFRED M. BROOKS, *Indiana*.

22.87

The Committee reported that the books, vouchers, and balance of the Secretary-Treasurer were correct. The report was adopted.

Membership: EDWARD J. LAKE, *Illinois*.

The Membership Committee of the College Art Association forwarded to three hundred teachers of Art in the College and Universities on November 8, 1916, a letter setting forth the purpose of the Association and making an appeal for active or associate membership. A statement of the Constitution and Officers of the Association was enclosed.

Copies of similar letters and circulars were forwarded to individual members of the Membership Committee for distribution to persons of their acquaintance who might be interested.

A second appeal for membership in the Association and an enclosed application card was sent to the mailing list March 20th., which in the meantime had been revised by correspondence between the officers of the Association and the Membership Committee. The mailing list, as now revised, has been supplemented by the addresses of College Teachers published in the *American Art Annual*, and should be an effective mailing list for future correspondence of the Association.

It is urged by the Committee that members in attendance at the present meeting be asked to submit names of acquaintances eligible for membership in the Association.

Books for the College Art Library: GEORGE H. EDGELL, *Harvard*.

At the meeting of the College Art Association in 1916, Professor Pope of Harvard, then Chairman of the Committee on Books for the College Art Library, presented an elaborate and interesting report embodying the results of the Committee's labor, and suggesting the lines which future committees should follow in preparing a summary of books for the College Art Library. It seems to the present committee that the aims of the committee should be twofold; first, the collection of as large an amount as possible of bibliographical material appertaining to the history and principles of the Fine Arts, and second, a careful sifting of this material and a selection of the volumes most worthy to be represented in the Summary of Books for the College Art Library.

In pursuit of these aims the present committee has collected bibliographical material and added it to the amount collected by Professor Pope. In this collection the authors' names, the titles, and other information about the works, are written on cards and

the cards indexed alphabetically under the authors' names. The material is kept by the Chairman of the Committee, by him to be handed on to the next Chairman.

Such a collection grows constantly, and is too bulky to be recommended for the College Art Library. From it, therefore, the Chairman in 1915-1916 made a selection, including those books which, on account of the authority of the author, recent publication, or for some other reason, were considered worthy of a place in the Summary. I present a copy of the Summary prepared and mimeographed by Professor Pope. It seemed to the present Chairman that the most necessary thing at present was to add to this list books carefully selected, and fill the *lacunae*, field by field, until the Summary is ready for publication. This year the Committee has centered its attention on the art of the Middle Ages, especially on architecture, and the Chairman submits a list of fifty-two books, on subjects general and particular, to be added to the Summary. Although the number may seem large the number of works rejected as unsuitable was much larger, and the expansion of the Summary seems justified.

The usefulness of the work which the Committee is trying to do has been proved in the past year by letters from institutions and individuals requesting information concerning the work of the Committee, and asking for lists of books on the history and principles of the Fine Arts. To such enquirers copies of the Summary were sent, with such additional information as each individually requested. Although such work was extra to that originally undertaken by the Committee, it seemed proper to the Chairman that the Committee should assume the responsibility of a board of advisors, appointed by the College Art Association, to answer requests for bibliographical information concerning the Fine Arts.

It is now most desirable that the Summary be perfected as soon as possible, and that it be published. It may then be sent to enquirers and will be of the greatest aid, not only to growing institutions but to individuals. It is to be hoped, however, that a Committee on Books for the College Art Library will continue to be appointed by the College Art Association even after the publication of the Summary. Such a Committee would list new publications of importance for future editions of the Summary, and freely give information to anyone requesting it.

Mimeographed copies of the list of books prepared by the Committee were distributed to those present.

On Reproductions for the College Museum and Art Gallery: DAVID M. ROBINSON, *Johns Hopkins*.

This committee composed of DAVID M. ROBINSON, Chairman, JOHN SHAPLEY of *Brown University*, and EDITH R. ABBOTT of the *Metropolitan Museum* thought it unwise at this time to make a formal report, since it is impossible during war-times to make accurate lists of dealers in casts and of their prices. During the year, however, the chairman published two articles which may be of help to anyone interested in the subject, *The Place of Archaeology in the Teaching of the Classics* (*The Classical Weekly*, X, 1916, pp. 2-8, especially pp. 5-6 where dealers in casts, models, reproductions, photographs, etc., are mentioned) and *Reproductions of Classical Art* (*Art and Archaeology*, V, 1917, pp. 221-235 with eighteen illustrations). It is the plan of the committee to make graded lists which may be of use to schools and colleges contemplating the purchase of reproductions. Three tentative such lists for classical art (given below), compiled by Miss Abbott and illustrating in each period characteristic types of male and female statues as well as examples of relief, were submitted in typewritten form. The minimum list was intended to approximate \$1000

and was confined to the historic periods of Greek Art. The second was intended to approximate \$3000 and included some Egyptian, Assyrian, Byzantine, Mediaeval, and Renaissance as well as Greek and Roman things. The third list was intended to approximate \$5000, which is the maximum sum likely to be appropriated for a college cast collection. Of this \$3000 was considered available for casts of classical art, \$2000 being left to be divided among other styles. If more than \$5000 were available, it would be advisable to spend the amount in securing several small original objects in marble, bronze, and terracotta to show the quality of the materials and the character of workmanship. Since the object is to secure the best working collection for the use of college classes, the matter should be left in the hands of the college professor with the advice of the museums. It is the plan to have similar lists prepared for other fields by specialists in those fields. Professor Shapley will do the Early Christian period down to Carolingian times. Other men or women should be asked to do the same for other fields. So Professor Morey might do the Romanesque and Gothic, someone else the Renaissance, and another the modern field. The committee will welcome suggestions as to its work.

It is idle, as has been said, to try now to give a final list of dealers. August Gerber in Cologne is or was the best cast-maker and worth all the others put together. His catalogue, well arranged and giving prices, and *The Tentative Lists of objects desirable for a collection of casts of Sculpture and Architecture intended to illustrate the history of Plastic Art*, printed by the Metropolitan Museum privately in New York 1891, are very useful books but naturally can not be depended on now for prices. Brucciani, 254 Goswell Road, London, Sabatino de Angelis, Naples, Gillieron & Son, 43 Rue Skoupha, Athens, Giuseppi Lelli in

Florence, and Pietro Pierotti in Milan are important firms; and all the big museums fill orders for casts. American Museums even make casts from casts, a help under present conditions. Caproni and Brothers, 1914 Washington St. Boston is the firm most accessible just now, when freight from abroad is so uncertain.

Miss Abbott's tentative lists for Classic Art.

A. Minimum List. Collection approximating \$1000.

(1) Archaic.

Temple at Aegina. Statue from pediment	Munich
(or Tyrannicides	Naples)
"Apollo" statue from Tenea	Munich
The stele of Aristion	Athens
One of the Acropolis "Maidens"	Athens
(or Hera of Samos	Louvre)

(2) Circa 460-400 B. C.

From the temple of Zeus at Olympia	Olympia
West pediment, Apollo	
Metope from east end, Herakles & Atlas	Olympia
Ludovisi Throne	Rome
Polykleitos, Statue of the Doryphoros	Naples
Erechtheion, Caryatid	Brit. Mus.
The Parthenon, Eastern Pediment,	
"Theseus"	Brit. Mus.
Frieze, Slab showing Gods	Brit. Mus.
Relief of Mourning Athena	Athens
Temple of Nike Apteros, balustrade,	
Nike untying sandal	Athens
Stele of Hegeso	Athens

(3) Circa 400-332 B. C.

Praxiteles: Hermes from Olympia	Olympia
Aphrodite of Knidos. Vatican Copy (without garment)	Rome
Skopas: Fragments from the Sculptures at Tegea, heads	Athens
Lysippos: The Apoxyomenos in the Vatican	Rome
Venus of Melos	Louvre

(4) Hellenistic Period (332-146 B. C.)

Great Altar at Pergamon.	
The Athena or Zeus Group	Berlin
The "Borghese Warrior," statue	Louvre

(5) Roman period.

A portrait head.

B. List approximating \$3000.

(1) Egyptian:

Sheik el Beled,	Cairo
Reliefs from tomb of Li	Sakkarah

- Statue of Rameses IITurin
 Relief Seti I (at Abydos)Abydos
- (2) Assyrian.
 One example of relief from the Palace of As-sur-nazir-pal,
 Relief, wounded lioness, from Koujunjik, Brit. Mus.
- (3) Greek. Prehistoric.
 The lions from the Gate of Mykenae,Mykenae
 Vaphio cupsAthens
 Gems Berlin
 Harvester vaseCandia
- (4) Archaic.
 Relief from Harpy Tomb, XanthosBrit. Mus.
 Temple of Aegina, Statue from pedimentMunich
 "Apollo" statue from TeneaMunich
 Strangford ApolloBrit. Mus.
 Stele of AristionAthens
 Aristogeiton } Statues of the TyrannicidesNaples
 Harmodios }
 One of the Acropolis "Maidens,"Athens
- (5) Circa 460-400 B. C.
 From the temple of Zeus at Olympia.
 West pediment ApolloOlympia
 Metope from East end, Herakles & AtlasOlympia
 Charlooteer from DelphiDelphi
 Ludovisi throneRome
 Polykleitos: Statue of the DoryphorosNaples
 Myron: Diskobolos, Lancellotti copyRome
 Temple of Apollo at Bassae.
 Slab from frieze Brit. Mus.
 Erechtheion, Caryatid Brit. Mus.
 Temple of Nike Apteros, balustrade
 Nike untying sandal Athens
 The Eleusinion slabAthens
 The Parthenon, Eastern Pediment.
 "Theseus"Brit. Mus.
 One of the "Fates"Brit. Mus.
 A series of slabs from the frieze Brit. Mus.
- The Orders:
 Doric. (Parthenon)Athens
 Ionic: (Erechtheion)Athens
 Corinthian: Choragic Mon.
 of Lysicrates)Athens
 Stele of Dexileos, with inscriptionAthens
 Stele of Hegeso, daughter of ProxenosAthens
- (6) Circa 400-332 B. C.
 Praxiteles:
 Hermes, found at Olympia Olympia
 Aphrodite of Knidos, Vatican copy (with-
 out garment) Rome
 Skopas: Fragments from the sculptures at Tegea, heads.Athens

- Lysippos: The Apoxyomenos, in the VaticanRome
 Head from ChiosBoston
 Venus of MelosLouvre
- (7) Hellenistic Period (332-146 B. C.)
 Great Altar at Pergamon.
 The Athena GroupBerlin
 Dying GaulRome
 The "Borghese Warrior"Louvre
 Boy with the Goose, groupMunich
 Sarcophagus of Mourning WomenConstantinople
 Old Market Woman New York
- (8) Roman.
 Augustus, in the VaticanRome
 Portrait head, 1st c B. C.New York
 Relief from the "Ara Pacis."
- (9) Byzantine.
 Early Byzantine decoration.
- (10) Mediaeval.
 Group from central portal west facadeChartres
 Statue of Christ, in central doorwayAmiens
 Early CapitalLaon
- (11) Renaissance.
 Ghiberti.
 Second bronze door of Baptistry, panelFlorence
 Donatello.
 Statue of St. George, Or San MicheleFlorence
 Luca della Robbia.
 Cantoria, one panelFlorence
 Michelangelo.
 Moses Rome
 SlaveLouvre
- C. \$3000. Classical portion of \$5000 collection
- (1) Prehistoric.
 Vaphio cupsAthens
 Harvester vaseCandia
 GemsBerlin
- (2) Archaic.
 Relief from the architrave of the temple at AssosBoston
 Relief from Harpy Tomb, XanthosBrit. Mus.
 *Temple at Aegina. One or more statues from the
 pediments Munich
 "Apollo" statue from TeneaMunich
 Strangford Apollo Brit. Mus.
 The stele of AristionAthens
 Statue of Calf bearer, from the AcropolisAthens
 Harmodios }
 Aristogeiton } Statues of the TyrannicidesNaples
 One of the Acropolis "Maidens".....Athens
 Relief from Sicyonian Treasury Delphi
 *Miniature restoration of both pediments following Furt-
 wängler.

(3) Circa. 460-400 B. C.

Apollo with an omphalos	Athens
or Choiseul—Gouffier Apollo.....	Brit. Mus.
Statue of the Spinario in the Capitoline Mus.	Rome
From the temple of Zeus at Olympia	
West pediment, Apollo	Olympia
West pediment, other figures?	Olympia
Metope from East end, Herakles & Atlas.....	
Charioteer from Delphi	Delphi
Ludovisi Throne	Rome
Similar "throne"	Boston
Niobe	Rome
Polykleitos:	
Statue of the Doryphoros	Naples
Diadumenos, Head in Dresden	Dresden
Myron:	
Diskobolos. Lancellotti copy.....	Rome
Statue of Marsyas in the Lateran.....	Rome
Nike of Paionios	Olympia
Temple of Apollo at Bassae,	
Portion of frieze	Brit. Mus.
Erechtheion, Caryatid	Brit. Mus.
Temple of Nike Apteros, balustrade	
Nike untying sandal	Athens
The Eleusinian slab	Athens
Phidias, Lemnian Athena	Dresden
The Parthenon, Eastern pediment.	
"Theseus"	Brit. Mus.
One or more of the "Fates"	Brit. Mus.
Head of a horse	Brit. Mus.
A Metope	Brit. Mus.
A series of slabs from the frieze	Brit. Mus.
Relief of Mourning Athena	Athens
Bronze Head	Munich
The Orders:	
Doric (Parthenon)	Athens
Ionic (Erechtheion)	Athens
Corinthian (Choragic Monument of Lysicrates....)	Athens
Stele of Dexileos, with inscription	Athens
Stele of Hegeso, daughter of Proxenos.....	Athens

(4) Circa 400-332, B. C.

Eirene and Ploutos, group	Munich
Praxiteles: Hermes found at Olympia	Olympia
Aphrodite of Knidos, Vatican, copy (without	
garment	Rome
Satyr "The Marble Faun"	Capitol
Skopas: Fragments from the sculptures at Tegea, heads Athens	
Lysippos: The Apoxyomenos, in the Vatican	Rome
Head of an Athlete	New York
Head from Chios	Boston

Petworth head	London
Demeter from Knidos, seated statue	London
Sophokles, statue in the Lateran	Rome
Mausoleum: One or more slabs from frieze.....	Stamata
Venus of Melos	Louvre

(5) Hellenistic Period (332-146 B. C.)

Great Altar at Pergamon:

The Athena or Zeus group	Berlin
Dying Gaul	Rome
The Nike from Samothrace	Louvre
The "Borghese Warrior," Statue	Louvre
Menander, seated statue, in the Vatican	Rome
Boy with the Goose, group	Munich
Sarcophagus of the Mourning Women	Constantinople
Old Market Woman	New York
Dionysus visiting a dramatic poet	Brit. Mus.

On Loan Exhibits for colleges: WILLIAM A. GRIFFITH, *Kansas*.

No copy for this report has been received.

On Legislation: HOMER EATON KEYES, *Dartmouth*.

The chairman reported that the committee had not found it necessary to take any action during the year.

On Investigation of Art Education in American Colleges and Universities: HOLMES SMITH, *Washington*.

The chairman reported that very satisfactory arrangements had been made through Hon. P. P. Claxten, Commissioner of Education for a joint investigation on this matter by the U. S. Bureau of Education and the College Art Association of America.

Discussion of the Report of a Committee of American Association of Museums on Training of Museum Workers.

Report read by EDITH R. ABBOTT, *Metropolitan Museum*. Later presented to the Council of the American Association of Museums.

The Committee of the American Association of Museums appointed to consider the question of training for museum workers begs to submit the following report based upon a much more detailed review of conditions prepared by a member of the Committee, a copy of which is in the hands of the Secretary of the Association, where it may be consulted.

Broadly speaking, museum work may be considered under three heads—the administrative, upon which rest all the activities of the museum; the function of the curator, which is concerned with the ac-

quisition, care, and presentation of the collections; and the educational, which through its various departments endeavors to increase the practical usefulness of the institution to the community.

The training of the members of a museum staff should qualify them to deal intelligently with all the problems here involved. The chief administrative officer requires a knowledge of business methods, a personality which will inspire confidence, tact, and facility of address in dealing with the staff, higher officials, all friends of the museum, and officials of the City, if the museum is a municipal institution. In the selection of curators for the various departments a knowledge of human nature must supplement the recognition of ability. In connection with the purchase of objects for the museum collections, he should have a knowledge of the market, as well as an unerring sense of 'quality,' in estimating a work of art. The educational work demands a keen perception of the varied needs of the community and a sense of responsibility in cooperating with public endeavor.

In addition to these specific qualifications, members of the staff of a museum should have a knowledge of languages other than their own, and facility in expressing themselves clearly in English, both written and spoken. Their education should include the study of museum ethics and the history of art. Extensive European travel is very necessary, as well as opportunity to deal with objects in their original setting. This last may be obtained in archaeological field work and the intensive study of later periods.

The specialization required of a curator should be based on a training similar to that described above. Experience as a member of the staff of curators may be a valuable addition to the preparation for an administrative position.

The educational work of the museum has been so recently inaugurated that the requirements of the po-

sition of instructor have scarcely been standardized. A thorough knowledge of certain phases of the history of art and general acquaintance with the whole subject, as well as teaching experience, are essential. The power to interpret the objects in the museum collections requires an appreciation of their artistic quality that is to be acquired only from familiarity with originals. Knowledge of the technical side of drawing and design is necessary, and some experience of the methods of the practical art school most desirable. A sufficient indication is here given of the qualifications which it is desirable that the museum staff should possess. In the large institution the responsibilities are distributed among all the members of the staff, but in the smaller museum the director must often assume the entire responsibility.

The training for this work must be secured from several sources. It is obvious that the college course should provide the training in language, in aesthetics, and in the rudiments of the history of art and archaeology, but specialized training should be reserved as far as possible for graduate students who have had the broad general college training. Opportunity for graduate work along these lines may be enjoyed in such foreign schools as those of Athens, Rome, and Jerusalem, and experience in field work may be secured in connection with these centres. At the conclusion of this training the student preparing for the position of curator or director is in need of instruction from a specialist in matters related to museum practice and administration, similar to that given at the Kaiser Friedrich Museum in Berlin and at the Museum in Nuremberg. The colleges, for obvious reasons, cannot offer such a course, while, under present conditions in this country, the needs and facilities of the museums and their methods of administration differ so widely that it is a question whether any museum would wish to assume the responsibility of in-

augurating such a course, even if its director should be qualified to stand as an authority on the subject.

When the college and the art museum work in conjunction and the former comes to realize that in the latter is found a true laboratory for art and history, then much may be done along the suggested lines. However, it will be some time before the museum can act upon the recommendation made in Mr. Breck's report looking towards the establishment "in one or more of our museums of a training school offering post graduate work to college-trained men and women."

In order that something may be initiated in the meantime your committee would recommend that the American Association of Museums take action upon the suggestions offered herewith. The person with natural qualifications for museum work having acquired the preliminary training outlined above will at this stage of his development be able independently to make profitable use of authoritative information if it can be made available. We would, therefore, make the following recommendations:

1. The preparation of a compendium of methods showing the practices in matters of administration in the different museums.

2. The publication in the proposed museum journal of the discussion of problems of general interest by representatives of the different organizations.

3. The printing, in inexpensive form, as complete as possible, of a bibliography of museum literature, both books and magazines.

4. The publication for interested members and students of all plans and information about new museum buildings of the year.

We would further suggest for the information of students intending to enter upon museum work the following:

1. The publication of a brief description of the facilities offered by the American School of Classical Studies in Athens, the School in Rome, Jerusalem and the Southwest. A statement of the opportunities afforded by the Kaiser Friedrich Museum in Berlin and the Museum in Nuremberg might also be added to advantage.

2. A canvass of museums to ascertain which would be willing to undertake instruction in museum work, with the request that they state their attitude towards volunteers.

3. A frank expression of the outlook for museum workers, including rates of salary, possible openings, and the prevailing tendencies for future development of the museum field.

4. The compilation of an index with all available information regarding positions and candidates for instructors, curators, and directors, this to be kept by the Secretary of the Association or some specially appointed officer for the information of inquirers.

Discussion opened by FREDERIC ALLEN WHITING, *Cleveland Museum of Art*.

I have read the Committee report with a good deal of interest and, so far as a formula can be prepared, the recommendations no doubt cover the ground. I am not, however, the one to deal with the report, since my own training includes practically none of the fundamental requirements which the report lays down as essential.

If the colleges are to definitely prepare young men and women for Museum work there is no question that they should lay the emphasis on broad culture. I should like to suggest, however, the advisability of discouraging from entering for such preparation those who do *not* possess the qualities which I am confident are, above all things, essential to success—that is, real personality and charm of manner.

In the last five years I have received hundreds of applications from young and middle-aged men and women who were anxious to become assistants of one kind or another in an Art Museum. Most of them were college graduates, a majority had taken the regular art courses and some had, in addition, taken special museum courses in college or had done work in an Art Museum. Many had travelled and studied abroad.

Of these applicants, few wrote letters which were convincing or in *themselves* evidence of capacity or training. Many were recommended by the professors under whom they had worked, but I frequently found such recommendations unreliable when it came to the professors' estimates of what I consider the most important qualifications for a museum worker. For instance, several who wrote promising letters and had been well recommended were found to have unpleasant physical peculiarities which disqualified them for meeting the public successfully.

Because of my own experience with applicants for museum positions I would urge, therefore, that the colleges which are offering to train young people for such positions should take more seriously into consideration the fact that physical and spiritual fitness are particularly important attributes in a museum worker.

I have in mind one Museum official who apparently has never believed that those attributes of a real gentleman which pertain to cleanliness and orderliness of body and raiment are of importance. He is therefore, unconvincing in his appearance and is not conscious of similar shortcomings in his subordinates. This carelessness appears to many to be indicative of a lack of mental orderliness and has affected the entire staff of the institution. This is particularly unfortunate because art is essentially orderly.

I firmly believe that our Museums of Art *must* be temples of the spiritual verities as well as repositories of those beautiful objects which man has created in his striving to visualize the great spiritual truths. So believing, I must urge you to *select* the youth you would train to interpret these beauties to their fellows. Let them be mentally and physically fit, with a sound knowledge of what man has been saying in all the ages of his striving. Fill them full of really essential facts, but at the same time make them realize that the facts, after all, are only important as a means by which the students, through their trained imaginations, can interpret to others the wonder and meaning of man's effort after a physical interpretation of the great spiritual truths.

How many teachers of art in the colleges have within them the fine enthusiasm with which to fuse their facts into wonderful life experiences? I do not know. But in my opinion the teacher who does not have this quality and the power to "hand on the torch" will not be successful in training art museum workers who will be useful in a large way—no matter how wide the teacher's knowledge or how rich the illustrative material at his hand.

If the colleges will give to a selected group of students this background of real culture, supplemented by certain special knowledge shot through and through with a fine, controlled, understanding enthusiasm, I believe that another fifty years will find our Art Museums living institutions from which will emanate influences which will inevitably quicken and ennoble the whole race.

The following resolution was adopted by the association.

The members of the College Art Association of America heartily approved of the report of the subcommittee of the American Association of Museums. But they go further. They not only hope that the recommendations of the report may be adopted and

fulfilled but also that the American Association of Museums may be able in the near future to make and carry out a definite plan to enable college graduates to undertake in two or more American Museum graduate work leading to Art Museum positions. This would enable teachers of the History of Art in colleges to encourage and direct those of their students who may anticipate taking up work in Art Museums.

Further the College Art Association of America believes that those who hope to secure positions in Museums in the United States should be well trained in the History and Criticism of American Art.

6:30 P. M.

Dinner at Hotel Sinton followed by a "Round Table" discussion on:
"What Kind of Technical Art shall Be Taught to the A. B. Student?"

JAMES R. HOPKINS, *Cincinnati Art Museum.*

When a phase of education gives rise to as many divergent opinions as does the subject of Art Training, it must be because of an uncertainty as to the function of that subject or a misconception of the aim in teaching it. Far be it from me, a mere painter of pictures, to even attempt a formula for the function of Art, but the function of Art Education is more easily discerned.

I dare say you have all produced some form of Art. I remember very well that my first production was a group of pink roses on a green velvet banner, hung from a brass rod and a brass cord and a brass nail on the wall of my mother's parlor. If you did not perpetrate that same kind of horror you probably did something just as bad or worse, in the line of your particular predilections. We painted to produce an illusion of reality not for the thing itself but for the things we connected with it—the memories it might invoke. Our efforts found approval in an audience whose memories were similarly invoked by our crude illusions and whose appreciation depended upon those memories.

You are familiar with that audience. Its attitude is much the same today and explains the presence, in every doctor's office, of a reproduction of Rembrandt's "Anatomy Lecture." The doctor likes it. He knows that one of the tendons is wrongly attached and prides himself on his ability to ignore that flaw in what must be a masterpiece, since it moves him so thoroughly. He ignores the fact that the mental distractions he experiences may not be art appreciation but a reference to the happy days of his youth—that for him the charm in this picture comes from what it is able to stir up in the old material of his life. I have no intention of comparing this great work of Rembrandt's with our first creations but it was this same kind of an appeal that saved them from immediate oblivion, this valuation which asked only what we were able to furnish—a reminder, a stimulant to memory.

Those of us who have kept on painting have come finally to produce another art with another appeal and we find occasional appreciation for work which can offer no association of memories, which arouses none of our past sensations of living. We have come by some process from one extreme to the other. What is it that has happened to us? What gradual evolution has taken place in painter and patron to take us out of that natural condition which demands that a work of art shall refer back to the sensations and the old material of our lives?

This change through which have passed both painter and connoisseur is a process of liberation—liberation from the association of memories—necessary alike for the artist and one who appreciates his work. There can be no doubt that the function of Art Education is to induce this liberation.

We hear much of the cultural value of art education—that the university will not set the proper standard of culture unless art be included in its courses. We maintain in this that there are two things to be

gained. We teach art for the sake of general culture and in order to furnish artists for future generations. We hear from all sides that the problem is especially complicated because of these two aims, because students may become artists or may wish only to develop an appreciation. You cannot question that the psychological process must be the same in both cases, must liberate from the thralldom of ideas, must make art a matter of the eye instead of a matter of intellect. For the painter, sculptor, designer, connoisseur, or plain citizen who wishes to know about art, we must induce this process of liberation from a dependence upon the memories and ideas of life by substituting a higher, a more impelling appreciation—an aesthetic appreciation of line and mass and color, the visual phases of art.

Can we hope to arrive at this end by an intellectual revel in history and dates and classifications and interpretations? No! We can hope to arrive at this end only by visual exercises. That is our problem to-night, and always—What kind of visual exercises, technical training, will best inculcate a realization of the finer qualities of line and mass and color which make up a work of art?

There can be but one way to answer this—a study of these qualities, as we find them in the work of artists, as we find them in nature, and the attempt to use them in the creation of original work. That is, three kinds of technical work and I say this knowing very well the classic objection that the college student has not time for technical training. I think I should tell you that I have taught in a school where the time allowance for art was one hour a week and that what I have to say is based on my experience in teaching students who might never become artists and also on my experience in teaching prospective artists in the Art Academy of Cincinnati.

I would like to remind you that since the student has so little time, that little becomes doubly precious and that technical means must be used to awaken his perceptions before he finishes his hour a week and is out of your reach forever! Let him then be always doing something that calls for a consideration of visual qualities—when you show him the beauties of an old master let him have materials in his hands. Let him analyze its line and reproduce it. Let him divide it into masses of dark and light with charcoal or ink. Let him duplicate its color scheme with flat masses of color. If it be sculpture let him build up its larger shapes with clay or wax. This study of works of art should be entirely analytical—a purely technical process to find out how they are made up—to show what are their elements of beauty.

This necessitates learning to draw their shapes as well as to recognize them and for this there is nothing so quickly productive of results as drawing from nature. The continual looking for proportion, the consequent familiarity with form, the definite connection between eye and hand, work together to engender that new point of view that is the first requisite. What a misconception of the aim of art training to say that the student has not time to learn to draw from nature! As if drawing from nature were a result instead of a means to an end! Drawing from nature is for the purpose of training the eye to see beauty. It is a universal, a perpetual prescription for the cultivation of that state of mind that accepts beauty as an end in itself.

The third phase of technical training should be the complement of the analytical study of works of art and should consist in a synthetic use of the elements isolated in our analyses of the masters. This is a real creative work, the making of formal and informal arrangements of line, the association of masses of dark and light, the combination of color harmonies,

the building up of sculptural masses. These exercises should be done with frank disregard for obvious and insignificant craftsmanship but with the clear purpose of making a logical evolution from the use of the simplest organization to the most complex.

Now are you going to accuse me of making art academic? Of letting the student handle so many materials that he can handle none of them well? Let me assure you that we have to do not with a matter of processes but with a point of view. I do not care how much or how little the student acquires of a technique of oil painting if he acquires a realization of the fact that color is a means to a high state of aesthetic exaltation. I do not care if he handles modelling wax as a child making mud pies if he learns to look for something more than surface imitation in a work of sculpture. I do not care how well or how badly he practices any of the processes of art if he acquires that condition which must be the aim of all art education, a freedom from the association of memories, vision detached from practical reactions.

We may or may not produce professional artists but those who do wish to give their whole energies to creative work will have nothing to unlearn and those whose efforts end with one hour a week, will have acquired an artist's focus for the beauties of the world—a real art understanding.

Discussion by WILLIAM M. HEKKING, *Kansas*.

Has it occurred to you that the building you are in, the chairs you occupy, the clothes that adorn you and the plate and cutlery that have just served in making your inner man more peaceful—were all built or manufactured from a drawing?

We could go on and on in this strain, but does not this suffice to show you that there is not a more practical course in any college curriculum than a thor-

ough presentation of the constructive principles of freehand drawing and design?

The layman does not realize that the college art course as given in many schools to-day is a misnomer; that we are tolerated with more or less suspicion by the college authorities on the one hand, and we find the same suspicion directed toward us from the first class art schools on the other.

In every great endeavor there must be a strong and healthy program. The author of this paper believes that it is useless to attempt to convince anyone, professional or layman, of the value of drawing, in connection with any Arts and Letters degree, until the technical work is sound!

Sound!! I say. Let me not be misunderstood! *Drawing*—plain freehand drawing and design—enough of it to insure reasonable accuracy of vision with the majority of intelligent students—can *never* be taught by means of the practices that are common on many a university and college campus to-day.

‘To copy designs from a book; to mis-interpret a theory of design by arranging a number of motives already designed in a text; to copy the reproduction of the work of other artists; in short—to *copy*, this is one of the greatest sins that our great educational institutions in this country permit within their halls.’

The author of this paper believes that any man or woman who has the nerve to stand up before a class of young people—unprepared, and uncertain as to the fundamental principles of drawing and design, who can not personally correct a student’s problem except by hearsay,—is a parasite, and the sooner our universities awaken to this fact, the sooner will we rid ourselves of an ominous odor that has made serious students shun our various drawing departments, bringing us in their stead, worthless, useless, insincere student material—people who were not looking for work that

demanding sound investigation. 'Every problem in an efficient course in freehand drawing or design is an original investigation. I challenge any college man to prove me wrong.

On the other hand, a half-hearted eulogistic course—with variations and earmarks of all the numerous phases of the plastic arts combined in one—is an insult to a serious minded student, and should receive the proper airing wherever it is presented.

The difference between a bluffer and an experimenter on a college faculty, is all the difference between a dull, poorly equipped, empty headed individual who preys on the student body behind the professional cloak, and the resourceful, ingenious instructor with a broad and intelligent mental background, whose enthusiasm and leadership impregnates the student mind with ideas and desires for new fields of investigation—be they in the Arts, the Letters, or the Sciences.

Members of the College Art Association: the writer believes that we can not hope to be recognized by our sister departments until we can show by our product that the art departments connected with the universities mean business. To this end two essential requirements loom up here as they do in every other college department:

First—adequate equipment.

Second—a staff of instructors whose hearts are in the work, and whose work can not be challenged at the first turn of the road.

We should not carry the eyes of scrutiny on each other: we should turn them on the department with which each of us is personally connected.

Let no one be misled into believing that a nation of artists would spring up after a thorough housecleaning of this kind. No indeed! That is neither possible nor desirable. If we could but reach the major-

ity of the students entering American universities, and leave a lasting imprint on each of them, we would experience a new condition of affairs within the next generation. And who can say what the possibilities of the next decade might reasonably be?

Discussion by LOUIS WEINBERG, *College of the City of New York.*

What I propose to discuss in the short time which remains is the plan for a course on Design in every day Life as a required feature of every college curriculum. Although this may seem far removed from the larger topic of Technical Art Courses for the B. A. Degree, I am inclined to consider the province of interior decorating, window dressing, page layouts for advertising posters or circulars, city planning, community pageants as a field for a technical course or courses, as important to say the least as courses in clay modelling or painting. The great misfortune which art labors under in American education is the atmosphere of aristocracy, exclusiveness and superfineness which surrounds it. Easel painting and statues are expensive and most people consider them luxuries. The purchase of million dollar collections by collectors, far from removing the awe in which art is held, increased it. Art for most is something which was created in the dim and distant past, or if contemporary comes from a foreign country. It is something which people with millions can indulge in during their lifetime to make a name with on their death. The men who create it are temperamental freakishly impractical people. Art is something amusing to read about in novels of Bohemian life, dull to read about in books on How to Enjoy Art, tiresome to look at in the big museums.

This respect for art as a superfine frill in the garment of life, the occupation of leisure moments, the fad of dilettante, the expression of a sort of exclusive class is not only undemocratic, not only hurtful to the artists and to their public alike, but it is, absolutely false.

The artists, the art instructors, and the critics of the land would do much for art in democracy, for art in education if they would remove the halo which encircles art. The people of America will not become interested in the aesthetic side of life until they realize that the aesthetic impulse and expression is almost as fundamental as the need for food. The place of aesthetics or the desire for sensuous appeal and harmony of line color, pattern, reveals itself in almost every phase of life. It is present in manufacturing in that, other things being equal, the element of taste, originality in design will give one a lead over another. It is present in merchandising or selling methods in that, all other things being equal, the firm which has the most stirring aesthetic appeal will hold attention. It is present in realty operations and construction in that undoubtedly the town development corporation with the greatest sense for the place of design in life and the aesthetic appeal of color and arrangement, will, all other things being equal, be most successful.

To be more concrete in the field of manufacture of ten firms manufacturing steam radiators, the firm which will produce the most harmonious radiator will do the largest volume of business. In the field of merchandising of ten restaurants on one avenue, the one with the most tasteful arrangement will attract the largest number. Of twenty-five business circulars announcing sales or soliciting patronage the one designed by the person most cognizant of the value of aesthetic appeal will be the most effective.

That there is constant opportunity and need in business for a knowledge of aesthetic principles of color, line, pattern, must therefore be granted. Who will deny the opportunity for aesthetics in the home, in the selection of furnishing, of color schemes, in the hanging of pictures and the arrangement of masses. Who will deny that the desire for beauty in

the home is a fundamental one, common to almost all; and that its gratification is balked through ignorance more than through poverty. The time is past when beauty in the home was looked upon as a thing to be achieved by buying expensive things, rather than by taste in each and harmony in the relation of all.

But answers the "conscientious objector" "how bout the expert? surely these are all fields for expert advice. There is no need of courses in interior decorating window display, advertising layout. The college graduate if ever he goes into business can buy expert advice, or aesthetic service. If he goes into marriage, he can engage a trained decorator." But this quite misses the mark. Decorators cannot be tasteful for us. They can have a greater knowledge of the details, of the mechanics, and of cost; their experience will have led them to know much more of the possibilities of the mediums in which they work; they may have more imagination; but the layman must get two things out of his education if he is to choose his expert well. In the first place his college course should have made him realize the place of aesthetics in life as a tremendously important active principle, in the second place he should through a general course on Design in Every Day Life and in the effort to handle practical aesthetic problems have learnt the underlying principles of design.

Such a course besides cultivating skill would open up a whole side of life, just as psychology, as economics, as sociology does in the field of fact and theory in human functions and relations, just as physics does in the field of fact and theory in physical relations.

Art courses in drawing and modelling and pure designing where practice is permitted are always popular because of the self activity. The student is doing something instead of listening to somebody and he finds it a relief. How much more pleasure when the course is one on everyday applications of design prin-

ciples and the problems bear directly on the whole field of life which surrounds him. Everywhere he goes the world unfolds itself from a new and previously unsuspected angle. The bill boards, the store windows, the store interiors, clothes of women, men and children, the chair he sits in, the hanging of the pictures on the walls, the lay out of a newspaper, the title page of his book, the rug, the glasses and bottles out of which the wine he drinks flows, are all compositions of line, color, form, good, bad or indifferent. His observation quickened by his new realization of the practical value of good composition lead him into a world transformed.

Is it not almost inconceivable that erudition and an accumulation of knowledge about the history of things should be given so high a place in the college curriculum, while skill, taste, knowledge of principles in the harmonizing of things should be practically slurred. Conceive of the position of a Mr. Newlywed B. A. and Mrs. Newlywed B. S. going out to purchase the furnishings for their home. They have studied almost all the isms and the ologies. They have found a job and one another. They are now choosing the wall paper, their sitting room set, their china, their pictures. What have they learnt to guide their judgment? It is possible that in the high schools in an elementary course in design they made watch fobs, initial letters, stencils for blotter corners, even an advertising poster; but this would hardly suffice for the judgments they are now called upon to make.

If they have any standard at all it is quite likely to be the standard of the boy I read about. He was the guiding spirit on a gift committee to select the present for the school principal. His parents knowing his extravagant taste were worried when he refused to be advised by them insisting that he knew just what to get. At the Commencement Day Exercise much to their surprise when the gift was unwrapped

and presented it proved to be a color print of the Mona Lisa very quietly and harmoniously framed. On being asked to explain who had helped in the selection the lad stoutly maintained to his mother that he had chosen his gift without aid. There were lots of other pictures there that we liked, but we didn't buy one of them. We knew they couldn't be art. But this one we none of us liked. So I knew it must be fine. Then instead of a nice shiny frame, we got an old dark one without any shine. What a sure test!

Mr. & Mrs. Newlywed like that boy are quite apt to feel that as educated people they ought to have "refined" tastes. "Refinement" means getting things simple. So the best that can be expected is the exercise of a timid restraint based on fear of excess, rather than a wholehearted happy selection, based on knowledge. For the most part, their choices are dictated by the education unconsciously acquired in the homes they visited and is quite likely to imitate effects seen and remembered. Compositions, planned with love, taste and a foundation of knowledge, are rare. Most homes are just accidents, hastily thrown together. Isn't it an oversight in our educational theory which permits a man or woman to go out into life a Bachelor of the Arts, with the culture of the ages presumably, and yet in fact with no more basis of judgment than a truckdriver.

What would be the nature of a course which would prepare for the thousand fold applications of design in daily life? Without insisting on the exact details what follows is a suggestion for exercises which would lead the student to a realization of the place of design in life, to a keen, interested observation of its manifestations and to a practical working knowledge of its principles.

A brief course in pure design, lines, masses, colors, explaining fundamental principles. As this course might be given in the junior years after psychology,

the psychology of harmony, and its principles might be demonstrated by simple practical tests. Harmony is likeness within variety. Likeness without variety is monotonous. Variety without likeness is discordant. How rhythm, balance, proportion, dominance, subordination are means for maintaining likeness within variety is then demonstrated by simple almost mathematical exercises. It would be useful while considering the fundamentals of design to use Raymonds books as reading so that the basic character of these principles and their application in all the arts is recognized.

This introduction should then be followed by practical problems in the fields of dress, furniture, picture hanging, interior color schemes, window decoration of shops, business circulars, magazine layouts for advertising campaigns, community celebrations.

The students will respond joyfully to a course which carries them in imagination into the active affairs of life; particularly if all the details of a given problem and the whole point of view are vividly presented.

Let the problem be merchandizing. Then the students assume that they are a concern for automobile distribution. They are going to conduct an advertising campaign by a. Magazine Ads; b. Circulars to a selected list; c. Window display. First then would come the problem of lay out, the effective distribution of copy, the dominance, emphasis, proportion, interest and style which the page must convey. To aid the student the instructor would have a portfolio of actual material; which would receive class analysis and criticism. For their circulars there would be the choice of stationery, color printing if other than black and white, typography, technique and cost of processes of reproduction. Window display offers the finest opportunity for imagination and attention arresting ideas. There is opportunity with business as the cen-

ter for a great diversity of problems, the shapes of labels and of boxes, the design, of fancy boxes, the color scheme, lighting and fixture arrangements of store interiors are among the problems which would interest some of the students.

Leaving the field of merchandising for the field of manufacturing, radiators, lighting fixtures, furniture, fire-escapes, textile designs, all furnish interesting opportunities for the student's criticism of existing designs, studies from catalogues, models and exhibits. A knowledge of practical considerations must of course be acquired by the instructor through conferences with manufacturers in these fields. In approaching the problem of lighting fixtures for example, the different materials and the various treatments of which they permit would have to be considered by the student.

In home planning the students would one and all take a lively interest, as the den, the library, the club room furnish special problems which would be interesting to the most masculine of men; and as for the women where can a subject closer to a woman's heart be found, unless it is dress. Large sized Room Models should be part of the equipment, and with these by a little ingenuity the instructor can arrange to demonstrate principles of color harmony, mass arrangement, picture hanging and related details.

Through cooperation with local manufacturers or department stores exhibitions could be arranged which would furnish the choicest models for criticism and example. Cooperation of this sort would be given with the greatest readiness as it is to the sales interest of the business man to focus attention on his place and works.

Such a course given with spirit and enthusiasm would stimulate the student's interest in the romance of business, would make him see his home from a new angle. No matter what walk of life the graduate will go into, the time devoted to this kind of thought and

practice, followed by years of observation, will show results. Nor must it be imagined that I am partisan in this matter. I do not look upon this course as a millennium bringing course. But one thing is certain if the character of our staple manufacturing is to be placed on a higher level of artistic excellence, only the training of such a course will bring to people something of the freshness and beauty of Vision which the designer must possess. Moreover in the coming struggle for world progress, America, if it is to take its place, should have ready an army of skilled tasteful craftsmen. For in world commerce as in internal commerce all other things being equal, taste and harmony, dip the balance one way or the other. Let us begin now in our colleges the preparedness which will win us bloodless victories, triumphs in home planning, in retail selling, in corporation work and international triumphs in the markets of the world.

FRIDAY, APRIL 6, 9:00 A. M.

McMicken Hall, University of Cincinnati

Addresses of Welcome:

CHARLES WILLIAM DABNEY, *President of the University of Cincinnati*

RANDALL JUDSON CONDON, *Superintendent of Schools, Cincinnati*

President's Address; JOHN PICKARD, *Missouri*

"Delenda est Carthago" was the battle cry of stern old Cato at the close of every speech he made to the Romans.

So each time I come before this Association, I would remind you that we, the teachers of art in the colleges and universities of the country, we, the members of this Association, have a great educational work to do.

This great work is not primarily to recommend to our colleges and universities the complete training in the undergraduate course of the future architect, sculptor, or painter. The education of the tech-

nical specialist is the function of the art school and the atelier or of the graduate school of art.

Neither should we institute a propaganda to incite all our students to devote their lives to the theory or the practice of the fine arts. For the great mass of college students will not and should not become artists. It may indeed be fairly questioned whether too many are not now thronging our art schools, whether we are not making it too easy to enter the road which is supposed to lead to art as a profession. When we count the students in the studios of our city art schools and realize how pitifully small is the number of these who achieve even the smallest measure of success, we may seriously question the policy of those art schools which receive all who apply for admission without regard to the applicant's intellectual and educational fitness or unfitness for an artist's career. In no other form of education today is there such a woful waste of the raw material of human life as exists in certain phases of art education through the failure of many art schools to establish reasonable standards of admission. Appalling as this waste is, there exists another educational condition which is at least equally distressing. For in the year 1914-15 only about seven percent of the college and university students of this country received art instruction of any kind.

Therefore, the question of primary importance before this Association today is the great question of placing art instruction in the college curriculum in such a manner that it shall have a vital and effective influence upon the education and the lives of the entire student body. So once more I call upon you to forget that you are historians, critics or technicians, to unite your forces and consider earnestly this important educational question.

This problem is the more weighty because in order to achieve success in our efforts to secure sound education in art we must convince presidents and trus-

tees who regard art as a negligible quantity among the multiform educational problems which confront them; we must persuade faculties who are exceedingly skeptical concerning the educational value of anything that bears the label of art; and we must attract students most of whom have neither knowledge nor associations which render them susceptible to the call of the beautiful as a study appropriate to the college curriculum. The professional educator also is just now so far afield in the quest of vocational training that he seems to forget that there are certain cultural studies which should form part of the birthright of all educated mortals.

Serious education in art in our colleges and universities is still suffering because so-called art education in the schools has so often meant impossible painting on china for technical training and sloppy sentimentality in the matter of art history and criticism.

But we are strong in the faith, and this is in part our confession of faith. We believe that the aesthetic side of the student's nature has been too long neglected in our colleges. We would not turn our universities into art schools, but we would give the same liberal electives in the undergraduate course to the future artists that we now offer to the embryo lawyer, doctor or engineer. We would see to it that the embryo artist shall have in the A. B. course the finest kind of intellectual, aesthetic and artistic training as a preparation for the highest achievement in the field of art. We look forward to the day when, even in a state university, it shall be recognized that art is as valuable to the state as is agriculture, when a graduate department of art shall be established coordinate with the graduate departments of law, medicine and engineering.

Thus much at least would we do for the future artist.

But in the college and university our chief concern is for the future layman in art. For him, therefore, we would make ample provision. He should have rich opportunities to elect technical courses, and these should be not emasculated so-called "academic courses" in the practice of art but sound training in the fundamentals. Good honest drawing is the finest possible discipline for the academic beginner in technical work.

Then our future laymen should learn of the majesty of Phidias, the loveliness of Praxiteles, the daintiness of Watteau, the refinement of Fra Angelico, the bravura of Rubens, the magic of Rembrandt, the mystery of Leonardo, the dignity of Lafarge, the brilliancy of Monet, the ferocity of Matisse.

All these things should he learn not by the reading of many books but by the constant study and comparison of originals or of the best possible reproductions. For every teacher and student of the significant art of the world must learn that no education in the understanding and appreciation of art is of worth which is not based on the study of works of art. And the merest layman who thus enters upon such study of art with adequate equipment and competent instruction will find the field most fascinating. College students so educated will go out into the world prepared to give sympathetic assistance in every movement which will make the world in which they live artistically more attractive.

It is impossible for the student to appreciate great art unless he is brought into contact with great works of art.

There is no other privilege which the American college and university can offer to the entire body of its students which for educational value can be for one moment compared with the privilege of examining under proper guidance the great art of the world.

Therefore, the most important educational work to be undertaken by this Association is to form plans whereby college museums and art galleries may secure and exhibit to their students the best possible reproductions of splendid objects of art; and further to devise means for securing a series of exhibitions which shall bring to the college and university the very best available original works of art.

And the most important single question for this meeting is the "Round Table" after lunch today, when Prof. Smith will open the discussion on "How can we increase the number of future college graduates who shall have received some artistic inspiration through art instruction during their undergraduate course?"

The Teaching of Drawing and Design in Secondary Schools.

ARTHUR POPE, *Harvard.*

There are three main and rather distinct aims to be considered in the teaching of drawing and painting in the elementary and secondary schools. One aim is to give training in design in order to develop understanding of the fundamental principles of design and to train the taste and judgment. Another aim is to give training in representation in simple modes, like line and flat tone, in order to increase definite visual experience and to develop the imagination in genuine expression of this experience. The third aim is to give training in the accurate description of objects. This, if properly taught, also gives valuable training in observation.

Up to the present time the last aim is the only one that has been at all definitely taken into account. The manner of teaching drawing in schools has been little but a dim reflection of the imitative methods of the ordinary art schools, with the serious defects of art school methods necessarily exaggerated. In the art schools drawing and painting has been conceived entirely as a matter of accurate imitation of casts or

"the life." Design has been at best a side issue, to be picked up instinctively, or else to be acquired as a matter of a few rules of questionable soundness.

There has never been any thorough understanding of fundamental principles among teachers or students in the art schools. In the secondary schools teachers trained in the art schools, either directly, or indirectly by way of Normal School courses, have tried to apply the art school methods of imitation; but in the schools where drawing is taught for an hour or a half hour at a time and only at infrequent intervals, it has been impossible to employ subjects as stimulating even as the plaster cast or "the life." There has consequently been an enormous amount of drawing of cubes, pyramids and cones, and books, ginger jars, chianti flasks, chairs, tables and vegetables, in "pencil" or "pen and ink" or "water color," varying in effect as a general rule according to the ability of the pupil to imitate the manner of the teacher.

The poverty of this kind of teaching has been pretty generally felt, and attempts have been made to get more interest into the work; but efforts at correction have too frequently tended toward pretensions attempts at "artistic" effect, to attract attention in school exhibitions, rather than toward reasonable methods to give real understanding. Too often the desire for results that should look "artistic" has led toward imitation of the mere superficial effect of the work of great artists, or perhaps still more often of popular illustrators. One of the most widely known supervisors in the country lays especial stress on artistic looking results, and he winds up his own chalk talk to children with an imitation of Corot! Above everything else we must remember that the value of education in drawing and painting is measured not by the superficial attractiveness of results, but by the degree of understanding acquired by the pupil.

Of recent years experiments in more rational methods of teaching have been made, and important results have in some instances already been achieved, results suggesting possibilities in the way of training of taste and judgment, and of development of visual experience, the importance of which can hardly be overestimated. Miss Kallen, who is a pioneer in this work, is going to tell you about her experiments in teaching design, along with representation in simple modes based on actual experience and imagination, beginning with very young children. These experiments show the possibility of training children in a definite understanding of the terms of the language of drawing and painting, and in an expression of ideas of design and of representation in these terms. This means development of genuine artistic judgment, of understanding of the fundamental principles of all design. Teaching of this sort can be begun in the lowest grades and carried on into the upper grades, with possibly in the High School more emphasis placed on the more abstract theory of design on the one hand, and on the other, more insistence on accurate representation in drawing directly from objects.

The teaching of drawing as a means of accurate description of objects should be regarded, however as a distinct aim as compared with the other two. Drawing or painting is a useful means of expression like any language valuable not only in this way and as an aid in the development of the power of observation, but also useful in connection with many occupations and professions. In the teaching of drawing from this point of view, accuracy of observation and of description should be recognized as of primary importance. The accurate description of objects as existing in the round, involving an understanding of perspective, and the rendering of solid form by means of light and shade, is usually too complicated for younger children to do well, and ought I believe to be

reserved for the higher grades, perhaps for the High School. Even here the work should be restricted to comparatively simple modes and definitely arranged subjects. The chief thing in this as in other teaching is to make the work definite and based on thorough understanding. I believe that the representation of color values and of complete tone relations should not be attempted. The reason for this is I think well stated in a letter which is being sent out by the Committee of Examiners in Drawing of the College Entrance Examination Board. It says, "Particular attention is called to the statement in the requirements 'without attempt to represent color or color values,' and to the customary phrase in the examination questions, 'without regard to color value.' On account of the greater complexity of value relations involved, as well as on account of the comparative ease with which a certain specious pictorial effect may be obtained, the attempt to express color values has, under preparatory school conditions, tended to induce inaccurate and slovenly work; it is possible, on the other hand, to give in these schools satisfactory training in accurate description of the form of simple objects in light and shade."

I should suggest then as a proper programme to be aimed at in further development of the teaching of drawing and painting in the secondary schools:

First, drawing and painting in the manner of pure design. This to be begun in the lowest grades.

Second, representation in the simple modes, based on genuine experience and imagination. This should begin somewhat later, on the basis of the work in design. Orderly methods of expression can be insisted on.

Third, drawing from objects with the idea of expressing solid form in line and in light and shade.

The problem that confronts us is much the same as confronts those attempting to develop a rational system of musical education. Modern educators lay emphasis on the importance of training the ear by practice in singing, and on training the taste and judgment by familiarity with good music—especially the folk songs, which are the genuine expression not of individuals but of whole communities and nations, and have been gradually made perfect by development often through several generations. In a similar way we should lay stress on the training of the eye by actual practice in drawing and painting, and the developing of the taste by familiarity with fine performances. In the best examples of Persian carpets, or Peruvian, Coptic, Persian, Sicilian, and Italian, as well as Chinese and Japanese textiles of all kinds, we have what corresponds to folk songs. These are also the artistic expression of whole communities, and have been made perfect by the experience of many generations of fine artisans. These are more and more easily available in the form of photographic reproductions—often in fairly satisfactory color reproductions—and our children should be brought up familiar with these things as well as with fine examples of representation by the great masters of east and west.

When we have a community trained in this way, with understanding of the fundamental principles of all art, we may expect good taste again to become instinctive, and judgment, based on understanding, common instead of rare. There will be a widespread demand for good artistic performance. Moreover, the future artist will have had a good, thorough preparation for his later training, which, I trust, may be in the College and the Graduate School of the University instead of in the Art School. This system of art education is one adapted to the conditions of the present day. Many people long for a restoration of the narrow but comparatively safe traditions of the work-

shop system of the Middle Ages and the Renaissance; but at the present day when we have the art of the whole world and of all ages before us, and conditions of life and education are entirely different, such a longing is entirely futile. The art of the future must be based on thorough understanding—call it Rational Eclecticism, or simply Rationalism, if you choose; and I believe that in rational teaching in the schools, continued in the colleges and universities, lies our chief hope for the art of the future.

Discussion by DEBORAH KALLEN, *Museum of Fine Arts, Boston*

Drawing and Painting has not its proper place on the school program. There is not enough time, it is said, "for schools have so much ground to cover in many subjects." When I speak of schools, I mean Public Schools, though the same may be said of private schools. Public Schools are said to be the heart of this country. That is why, I suppose, we make so much of mental discipline. Everything that is done, everything that is studied is an exercise for the mind. There are many types of mind. Judging from how we educate there must be quantities and quantities put into a mind to make one quality. So the moment the child enters school he is initiated to tread that great high road which leads to that most enviable possession: a disciplined mind! It is not my purpose to discuss our general system of education, but I want to point out, that in the many subjects taught to the child, lies but one purpose. That is mental exercise. With all this stress on the so-called mental discipline, its purpose is entirely left out of all Art Teaching. I am not making a plea for mental discipline! I know of it only as the hoped for final outcome of our education. I ask, though, what we could hope for as the final outcome of the Art Education in our schools? As Art is taught in the schools, it aims for the production of objects of Art. It is done with an end as a beginning rather than with a means to, perhaps, attain an end.

The teaching of Art anywhere should lead to an interest and understanding of Art. Its purpose should be Education; social and ethical. By Education in Art I do not mean a knowledge of facts and incidents about works of Art, assorted in the order of the date of their occurrence. That would be history without Art. By Art Education I mean, training in a systematic and logical progression in the underlying principles of the technical performance of works of Art. No matter what the means of expression may be, such an education should give one at least, a well developed reasoning power within the bounds and limitations of the fundamental principles of Art. Developing the power to reason together with experience in technical performance *must* lead to appreciation and aesthetic discrimination. This is the purpose of my work with children. To develop through the medium of the Art of Drawing and Painting, that sense of Order, which will enable them to discern and understand Order in all works of Art, whatever the means of expression. I am reminded at this moment of what Dr. Denman W. Ross has written somewhere, as his meaning of Design. He says:

“By Design I mean Order in human feeling and thought, and in the many and varied activities by which that feeling or thought is expressed. By Order I mean particularly three things, Harmony, Balance, and Rhythm. These are the principle modes in which Order is revealed in Nature and through Design in works of Art.”

Through the understanding of the principles of Harmony, Balance, and Rhythm, is developed in the child the understanding of the likenesses in the underlying principles of the *different* Arts. Also the differences in the mediums of expression. Children quickly realize that all “human thoughts,” whether in language, in sounds, or in shapes and colors, are as important as the one thought they express themselves. Through this system of thought, they learn

the causes that have induced other human minds to create works of Art.

The course of Study may be divided into three distinct parts: "Pure Design," or Abstract Design; Story-telling Design, or Representation in Design; and Museum Study.

The purpose of the Pure Design is to develop independent thinking in the terms of lines and spots of paint. This stimulates the imagination and develops good judgment. The children begin with the simplest and smallest form of expression, the dot; the straight line; straight line with angle; area or "spot." Within these limitations they create examples of Harmony, Balance, and Rhythm. I follow the belief that children should first talk a language and think in it, before they read it. When they have gained knowledge of these principles through the experience in performing them, they are taken to the Museum.

The Museum Study is rather different in character and purpose than the Pure Design. From the Pure Design the children learn to think and talk in terms of lines, shapes, and colors, while in the Museum they learn to *read*. The study there leads to an understanding of Works of Art. The Museum is the laboratory where they gain technical knowledge in the Art of Drawing and Painting, through their understanding of, and love for, Design. In the studies made at the Museum they read and analyze, "the thoughts in lines, shapes, and colors," that other human minds have thought. Thus, unconsciously, they are influenced by good precedence. Aside from this influence, they gain knowledge in the historical development of Art; not from the facts but from the causes. This is due to the practice of Pure Design. Pure Design being the most elementary form of expression, the child naturally first turns to the most primitive works of Art. It is interesting to note the different stages of preference with the children. The younger the child is, the more primitive the taste is

likely to be. Though, I have not yet encountered a child who has laughed at the grotesque in the primitive.

The visual memory is a phase of memory, the development of which, has been sadly neglected, in spite of our many attempts to develop memory in children. There are many ways of doing this, but most satisfactory is the one in which the child is not conscious of memorizing. When normal children go to works of Art prepared with principles that govern all Art, they read into them intelligently. They absorb through their understanding of the principles, rather than by memorizing the elements that compose a work of Art. For them there is no question of the "good eye." Nor will they have need to drudge and drudge, until there is nothing left but the "good eye," (it has already become bad) and the closed mind.

Lines and shapes should be definitely read like words, and colors like all other formulas should be analyzed. I say this of color, because a color has in reality three attributes. The Name, or the kind, the Intensity, or the brightness, the Value, or the lightness or darkness. (I give the terms the children use). The first of the several stages of Museum study are exercises in shape reading, and color drill. Just as the child learns to read words by sounds that make words, so he learns to read shapes by following the direction of lines that make shapes. He begins from the highest extremity, following the direction of the line on one side to the lowest extremity. There he stops (for he "never goes backwards") and begins again from the highest point, to follow the direction of the line on the other side until he reaches the lowest point again, thus completing his reading.

Color drill may be called color reading. The scale in color is treated like the scale in music. The child first discovers that color reading is description of color, and that to describe a color, he must give its three attributes. The Name (kind), the Brightness,

or dullness, the lightness or darkness. The Value Scale, or the scale of light and dark, with complete absence of color, is performed first. Because a color, the Name of which is given with its degree of Brightness, and not its position in light, means nothing. The description is incomplete, therefore not clear. The Value Scale is taken fully; the seven steps between White and Black. If a child can be taught to carry seven steps in sound, he can be taught to carry as many in color, and he does, with comparative ease. The purest color pigment that could be found is then given to the child, in yellow, red, and blue. He finds the position of these colors in Value Scale, and from these he deducts and adds until he can find the six important colors and their positions. The intermediate colors adjust themselves as a matter of course. In this way the Value Scale with the colors in their full intensity is completed. To find the degree of brightness or dullness of a color involves fractions. This is done by taking the whole, or full intensity, and dividing it; first in halves, then dividing the half and the quarter. This is perhaps, the most difficult of the color exercises, but not beyond the comprehension of the child. If he can divide an apple into halves, quarters, and eighths, he can do the same with color. And just as he can think 1, 2, 3, 4, 5, 6, 7, 8, so he can think 1, $\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{8}$. This is an excellent exercise for developing the sense of proportion in mixing colors. Shape reading and color analysis is practiced and practiced. Separately first, until the ability to read shapes, and to analyze colors increases. Then the two are combined into one exercise, until the child is able to read and analyze a piece of composition.

This is the only preparation there is for the Story-telling Design, the purpose of which, is to train the visual memory, and to develop the pictorial imagination. In the Story-telling Design is shown the independent thought developed through the practice of Pure Design, and the knowledge gained by Museum

Study. The stories chosen are those that have for characters forms the children have become familiar with in the Museum or elsewhere. If it is a long story, each child chooses what interests him. The incident is drawn, and used as a motive to be repeated into a design. Fairylore of all kinds offers material for this exercise, which makes it delightfully attractive to the children.

How such training develops children can be seen by the result of work that was done in the summer, and from drawings made from the experience. In the summer we picnicked once a week. The purpose was to get material for the memory work that was to be done in the Museum class room. I shall never forget that first picnic! Never have I had to plan anything for the amusement of the children. They explored and investigated with all the joy of childhood plus the intelligence awakened by their previous training. Without a suggestion on my part, they sought the principles of Design in Nature and they found them. It was a great experience for them to discover on their own part, that the principles they have thought and practiced were ever predominant in nature. Aside from the keen observation developed through the practice of Pure Design, one needs only to look at the drawings made after these picnics, and from their experience, to be convinced of the worth of this training together with Museum Study. As crude as these drawings may be, there is not a suggestion of depraved taste in any of them. This comes from the close association with works of Art in the Museum. 'Tis true that there is also an influence of the types of Art they have studied from. But such influence as evidenced in these drawings is rather desirable. The influence of the Persian and the Japanese painting is perhaps strongly felt; but only in the mode, never in the character. Nor are the children limited to picnic scenes. Perhaps the most interesting of these drawings are those depicting scenes from the life around them. A deserted track, with dirty wasted little chil-

dren picking bits of coal, the Public Market with all its chaos, and yet performed with a sense of order that would delight the greatest lover of Order. The Public Playground, with its delight of swing and motion. The ice slide, thickly crowded with joyous exuberant youngsters. By the very expression of their dingy little figures we can tell that to them, at least, life is worth living. And yet these performers have never studied anatomy or drawn from the cast or model! All these drawings are expressions directly from the live experience of the children. And what a variety! Emotions that come from all types and phases of life. They tell of them as naturally and as easily in the language of lines, shapes and colors, as they would in the language of words. Can there be a better proof of the value of an orderly training in the Art of Drawing and Painting?

Whether this will have an influence on Art, cannot yet be said. But, if Art is the final outcome of the Artist's life, this must have its bearing. The ethical influence is more important than the works of Art that may be created. The quality of the work produced varies; all the children do not distinguish themselves. The aim is not to train Artists. They will come as a matter of course, and those who will not be artists will also be distinguished; for they will have inner resources enabling them to appreciate the beauty in Nature and Art. In them lies the hope that the standards of technical skill in the trades and professions may be raised. They will be happy men and women. Not that they will have *much*, but that they will want *little*.

I have listened with great interest to your questions and discussions. There is but one answer. As early as possible begin with the children; that their interest in Art may not be killed before it is awakened.

Evolution of the Dwelling and Its Furnishing as a Proper Study
in the A. B. Course.

STELLA SKINNER, *Northwestern.*

In considering the topic assigned to me, I do so, not from a theoretic standpoint alone, but from an experience of over eight years in teaching it in Northwestern University and in a summer term at Columbia University, as well as in lecture courses in the Chicago Art Institute. I trust, therefore, that I may be pardoned for referring to my personal experiences in the matter.

It had long been my conviction that the value of our teaching of art in educational institutions fell far short of what it might be in its effect on the affairs of daily life; that although our students might be able to draw correctly, to compose and execute a still life study, to recognize an historic style in architecture, or to discuss the relative merits of the Florentine and Venetian Schools of painting—all valuable and essential in a general scheme of art training, yet they were not making the vital connection between art and life which has characterized all great periods in art, as in the early Renaissance in Italy, and in Japan before vitiated by contact with occidentals. Consequently, when the opportunity came to try out my theories, I welcomed it eagerly and proceeded to put them into practice, modifying them as experience made advisable.

While the academic atmosphere may not be wholly conducive to the development of the fine arts, yet its very requirements as to schedules, credits, hours, etc., may prove a valuable framework upon which to build. Valuable above all else is the alertness of the trained mind, and the student's back ground of history and literature is indispensable.

At first one hour a week in a year course sufficed with the content of the subject—the second hour being occupied with Principles of Art. But soon each subject demanded more time, and now we are finding two

hours in each inadequate to the range of the subjects. Our present plan involves one hour of lantern lecture per week, one of class recitation on assigned readings, and an occasional theme; also field trips to museums, public buildings, furniture stores, and homes.

Perhaps the best argument which I can present as to the value of such a course in a college curriculum will be to sketch briefly its content, and the point of view concerning the subject matter.

Beginning with primitive and pre-historic peoples, we find in the cave and hut the germ of all future architecture. The cave developed into the Hall—the early clan banded together for mutual protection, and housed under one roof—developed in mediaeval times into the feudal system with its high castles and fortresses. Around its central fire minstrels and storytellers rehearsed over and again the traditions of their race. The social instinct thus fostered finds its parallel in the modern Club.

The conical hut of almost universal use, sung of by Homer as the abode of Achilles, developed naturally into a cylindric form with conical roof, and we have the Temple of the Vestal Virgins at Tivoli, and the Pantheon at Rome.

The tent of the nomad, whether of rude skins or richly woven fabric, housed a highly-imaginative people whose real roof was the starry heavens. To this intimate association with nature we owe some of the most wonderful literature of all time.

The transition from nomadic to settled life is wonderfully interesting to the student. The institution of the festivals of seed-time and harvest to enliven the monotony of waiting for nature's processes finds its complete expression in the pageants and tournaments of the medieval period, of which the Palio of Siena is a notable survival. Vinegra of Spain and Jules Breton of France have given charming presentations of the ceremony of "Blessing the Fields" which persists to

this day, while the last few years have witnessed a remarkable revival of the pageant idea.

Valuable to the student also is the appreciation which comes of the industry and achievements of the early peoples against tremendous handicaps.

With but primitive tools, beautiful fabrics were produced—basketry which cannot be rivalled today, and pottery of enduring charm. Lucy Crane voices but the truth when she says:

“Man has long passed the early, intuitive stage of good taste—‘The art of unconscious intelligence,’ as Mr. Morris calls it,—and it is now only by pains and study that we can arrive at the cultured, conscious possession of taste, that, according to fixed principles and for just reasons, accepts and chooses the good and beautiful, and rejects the bad and unworthy.”

Passing, for lack of time, but not of interest, the earlier civilizations, Egyptian, Assyrian, Persian, each of which has contributed something of value to the homes of today, especially Egypt through the Napoleonic campaigns, we come to the periods destined to have a far-reaching and permanent influence—those of Greece and Rome.

An intensive study of the Roman House in all its details is essential to an understanding of all subsequent domestic architecture. Here, fortunately, illustrative material is plentiful, and literature comes to our aid. I need not call to mind “The Last Days of Pompeii,” but the Baronet’s “Harold” contrasting the Roman with the Anglo-Saxon may not be so familiar.

From now on the abundance of reference material is bewildering, and it requires a fine discrimination to choose the most valuable.

Touching only the high points, in an effort to keep within my time allotment, we come to that wonderful period of the Crusades, in its influence upon the homes of the people.

This is the epoch of the merchant prince, whose palaces along the trade route at Ravello, Amalfi, and elsewhere, are mute witnesses of former splendor. (The Crusades were as profitable to those of commercial instincts as the World War is to a certain type of U. S. citizens today!)

This, too, is the era of Norman conquest, of Roger and Robert in Italy and Sicily, and of William in England, of the marvelous churches, in the Mediterranean countries, with their glorious mosaics, and of castle and cathedral in England, Germany and France.

History gives us the record of their political achievements, but to get at the heart and soul of a people we must know something of their personal lives as well. So we study their homes, we visit Carnarvon Castle, built by Edward I to subdue the rebellious Welsh, to which Queen Eleanor retired for greater safety, in the recesses of which the young heir was born, and presented boldly to the people as the first Prince of Wales. Bridging a period of six centuries, we find the investiture of the young heir-apparent as Prince of Wales taking place in 1911, and Lloyd George as present guardian of the castle.

The early Gothic period is replete with interest, with its fortress-like palaces in Florence, Siena and Perugia, indicative of internal dissention as well as external foes. Contrasting with these are the fairy-like palaces along the Grand Canal in Venice, whose open fronts proclaim a people at peace with themselves, and too powerful to fear an enemy.

This is the era of government by the people; of a civic pride and loyalty which finds expression in the wonderful mediaeval town-halls of Italy, Germany, and of Belgium under the Burgundian princes. We have the exhilarating spectacle of guilds of artisans vying with each other as to which shall have the finest painting or statute, Fra Angelico painting a Madonna for the Flax-workers, and Donatello carving a statue

of St. George for one of the many niches which enrich the exterior of Or San Michele.

The temptation to wander into pleasant by-paths is almost too great to be resisted. Such fascinating material beckons on every hand that it takes a stern resolve to adhere to the path prescribed by the course; so with a sigh for what has to be but barely touched upon, and a resolve to return, in a time of leisure, to such fascinating matter as Staley's "Guilds of Florence," and Col. Young's illuminating volumes on the Medici, we hasten on.

The next great epoch to claim attention is that of the Renaissance, beginning in Italy in the 15th century, and spreading to all the northern countries in the following.

The castle is replaced by the palace and mansion in England and by chateaux in France. No longer is the church the center of interest, but art becomes secular, and all the skill of artist and craftsman is expended on the dwelling and its adornment. Furniture assumes an importance hitherto unknown, "styles" develop, and our study, covering the three centuries preceding the nineteenth, becomes one of periods and styles.

Italy, having thrown off the Gothic garment which never was happily suited to her, returned to her earlier traditions, and developed a beautiful style of her own—a true re-birth, fully a century in advance of the northern countries.

They, covetous of her wealth and beauty, laid seige to her and carried their spoils back to their own countries, and so began the Renaissance in the North, Francis I, Henry VIII, and Charles V vying with each other in the production of the decorative arts. Palace and chateau, Fontainebleau and Chambord; Hampton Court, Kenilworth, and Hatfield House, all bear witness to the debt of the north to Italy, mother of the decorative arts and fountainhead of artistic inspiration.

The 17th century teems with interest for the student of historic "periods." With Antwerp, and later Amsterdam, the great distributing center, and commerce at a high degree of activity, we find an interchange of ideas among the various nations, including those of the orient with 'their wonderful handicraft—in fabrics, metals and lacquers.

Nationality or the temperament of a people becomes an important factor in molding its art expression. Teutonic thoroughness manifests itself in the honest woodwork of the Germans and Dutch, with its elaborate carving, and later, inlay, while Latin elegance and redundancy are shown in the metal-mounted and gilded furniture of France and Spain.

Personality also plays its part—the over-weening ambition and conceit of Louis Quatorze finding expression in the vast palace of Versailles, with its enormous galleries and salons richly decorated and furnished in massive, sumptuous upholstered furniture and elaborate hangings; while under his successor, Louis Quinze, in the following century, furniture, becomes delicate, dainty, more suited to the tete-a-tete and boudoir than to affairs of state.

With the establishment under the French monarchs of apartments in the Louvre for skilled artisans, the talent and skill of individual craftsmen command attention, and so develop styles within styles, with delicate nuances of differentiation. Some names stand out boldly for their original creations, as that of Boulle in the 17th century, and of Riesener, Chippendale, Sheraton, in the following, each associated with some especial invention or adaptation, or, as in the case of Vernis-Martin, bound up with it.

Domestic architecture and furniture now assume a more personal interest, for colonists establishing themselves in our own country bring with them the ideas if not the actual objects from the land of their birth or ancestry. New York, the Hudson, and Pennsylvania bear evidence of Dutch traditions and cus-

toms in their fine old brick mansions and furnishings, of which the Van Courtland house in New York City is typical. The Atlantic States are rich in stately, middle-eighteenth-century mansions, with interesting variations due to climatic considerations and financial as well—the puritans of the north being less lavish in display than the cavaliers of the south. The Gulf States are reminiscent of France and Spain, some of the finest specimens of Empire being found in Louisiana.

The war of 1812 takes on a new interest when we realize that the prevalence of so-called “Colonial,” but more accurately “Empire” furniture in this country is due to that “unpleasantness”—our merchants turning from England to France for their importations, at a time when the Napoleonic style was fully developed in the latter country.

From Egypt to America is a far cry, but nevertheless, the connection is very directly made through the Empire style. Napoleon’s conquests were not limited to lands and soldiers, but he absorbed and appropriated whatever art trophies he could lay hands upon. So we find in the style so peculiarly associated with his name reminiscences of his many campaigns—the sphinx and winged lion of Egypt, the dainty Pompeian decorative motives, and even the “Barbarini bee” from Rome.

This resume, hasty and incomplete though it be, will have served its purpose if it indicates to some degree the scope of subject matter and wealth of material at our disposal.

In this composite twentieth century, when the revival of one furniture style follows another in rapid succession, with designers racking their brains to produce “something new” for the trade every six months, asking themselves in desperation “Whom shall I imitate to be original?” it requires a firm balance not to be swept off one’s feet by the confusion of styles. Only knowledge can save the purchaser

from the pitfalls which beset him on every hand—knowledge acquired at first hand through study, or purchased through the professional decorator, and thereby lacking the charm of personal expression. Too often we find in the homes of otherwise educated persons incongruity as to styles, which offends like a discord in music, or a glaring grammatical error.

But correctness as to period is not the main purpose of such a training as herein indicated. The greatest value of education, we will all agree, is to deepen and broaden and enrich human experiences. Whatever contributes to that end is of permanent value. Through the study of the homes of peoples of all ages, is developed a greater appreciation of the significance of the home. We find affinities in certain styles, we become conscious of our racial inheritance, and perhaps ally ourselves with the group of styles which seem best to express our own personality and ideals. And so the home becomes individual, personal, expressing in tangible form the traditions, ideals, and spiritual affiliations of its occupants.

“If all other evidence of civilization were destroyed, and the furniture of the ages left intact, still could be traced, with reasonable accuracy, man’s progress since that obscure age when he is said to have roamed like a beast in the forests.

“The study of furniture is, in a measure, the study of the history of man’s progress in war, peace, religion, art, politics, handicraft, commerce,—in short, in nearly every department of endeavor in which he has distinguished himself.”

Caricature in Ancient Art.

DAVID M. ROBINSON, *Johns Hopkins.*

This paper illustrated by more than fifty slides, traced the history of caricature from the time of the Assyrians, Egyptians, and Greeks down to late Roman days. Whether we believe or not the story about the two sculptors Bupalus and Athenis who are said to

have caricatured Hipponax, it is certainly in his time or shortly before that burlesque and caricature begin to appear on Greek vases. Aesops who lived as a slave on Samos in the sixth century had much influence on the development of caricature through his animal fables. A brief survey was given of the Ionic vases grouped under the title "Caeretan Hydrias" and of "Cabiric vases," the most important class of vases for caricature. Many slides of unpublished as well as published vases were shown to make it certain that the Greeks were not merely idealists, and that caricature was very familiar to their art. The numerous burlesques of mythical subjects and dramatic scenes which occur mostly on vases of Southern Italy with representations of the *Phlyaces*, were also discussed. Attention was then directed to terra-cottas. There are a few terra-cotta caricatures which date back to the fifth century B. C. and earlier, but caricature becomes very frequent in terra-cottas from the time of Alexander on. One of the most interesting examples is the terra-cotta Spinario from Priene which can be compared with the idealized Spinario in Rome. Many of the smaller terra-cotta caricatures were shown, and then the bronze grotesques which are associated with the mime were taken up and shown to form a connecting link between Hellenistic and Roman caricatures.

The Romans carried on the practice of caricature and it furnished them much pleasure in public and private. The houses at Pompeii and Herculaneum have provided many examples in wall paintings and graffiti, parodying; as the Greeks did, their most sacred legends. A wall painting from Gragnano represents Aeneas carrying Anchises on his shoulder, and leading Ascanius by the hand, all pictured with the heads and feet of dogs. This is especially interesting because in Florence there are two intaglio gems representing the same scene without caricature. The caricatures of farm life and of a painter's studio are very good. Not

only mythology and private life were caricatured, but there was also political, public, and personal caricature. One of the best political caricatures is that found at Pompeii, referring to the fight between the Nuceri-ans and Pompeians at a gladiatorial exhibition in the amphitheater at Pompeii. Another caricatures the forum at Pompeii. The famous graffito from a house on the palatine identified by some as the Domus Gelotiana of Caligula's palace, no longer in the Museo Kircheriano but in the National Museum in Rome was the next discussed. It has been supposed by many readers, in view of passages in Tertullian and Tacitus which show that the heathen often mocked the Christians as worshipping an ass, that this is a caricature of the Crucifixion. Christ is represented in the form of a man with the head of an ass extended upon the cross, a Christian standing at one side with his left hand raised in the attitude of prayer. The inscription reads: Alexamenos worships God. Wunsch and others think this is not a caricature and refer to the letter *upsilon* which appears to the upper right, and which has a cryptic significance in Egyptian Sethian tablets for the Gnostics. The paper ended with a discussion of the caricature of the Emperor Caracalla in two bronze statuettes at Avignon. He is holding a basket of bread which he is going to distribute probably, not to the people at the Circus as some say, but to his soldiers. The X on the loaves indicates the tithe levied on the people for the maintenance of the army.

The Greeks and Romans had their "funnies," and caricature was a well-known diversion of classical artists. The art of caricature, if we can call it an art, is not new. As the ancients had no daily press or comic supplement, the channels of communication with the public were the open-air theatre, the decoration of vases, and other objects of every day use such as bronzes and terra-cottas and wall-paintings. Modern newspaper caricaturists have not been the creators even of political caricature. The mediaeval carica-

tures on the cathedrals at Chartres, Rouen, and Amiens, Leonardo da Vinci in Italy, Holbein and the Fliegende Blätter in Germany, Goya in Spain, Callot and Philipon in France, Gillray, Bunbury, Cruikshank and Punch in England, Puck and Judge, Harper's Weekly, McCutcheon, Goldberg, Payne, Fisher, etc., in America, all have been continuing an instinct in human nature with which the Assyrians, Egyptians, Greeks, and Romans were perfectly familiar.

Architecture as an Academic Subject.

ALFRED M. BROOKS, *Indiana.*

There was never a time when such vast sums were expended upon education as now, or when so many men were giving thought and labor, in a word, life, to the advancement of learning. In these latter days it has become so complicated that we often lose sight of its true object amid the endless theories and methods, signified by equally endless applications, just as we lose sight of the forest because of the trees. Bearing in mind the fundamental cause of this complication, intense interest in education, no matter how greatly we may deplore it we cannot be heartily glad that it exists, because it is the veracious witness of a precious fact. Education has to do with training men's minds, the intellectual side we style it for want of a better expression, and their hands, the practical or technical side; such education as is at present called vocational. No one, not the man who holds the most extreme views as to either aspect of the subject, will deny that the two are really inseparable. The fault which many thoughtful people find with our over-complicated education is that it has placed a deep gulf, often impassable, between the intellectual and technical sides of our nature which, while it is an indivisible nature, often appears to be divided simply because, by education, one side has been highly developed and the other sorely neglected. This is true of architecture, a subject of education which has been divided more completely than most;

the technical side of which has been developed splendidly, in respect to practitioners, i. e. architects, while the intellectual and aesthetic side has been, and is, pitifully neglected, i. e., in respect to society at large. Another glaring fault of much of our education, and not of technical education solely, lies in the immoderate desire for immediate practical results. We want to see instant returns all along the line. It is a get-educated-quick method which many an institution of learning has sought to develop, and too many students have embraced, the sole proof of the success of which is represented by rapid and amazing pecuniary returns. The professional schools are doing much along this line, and, in many instances, doing it exceedingly well. But it is neither with this line, nor them, that I am today concerned. Rather, my plea is for such study of architecture in college as will tend to build up a group of persons, ever increasing, from whose minds and hearts shall never pass the sense of what noble building means in relation to the intellectual and aesthetic life of a people, *en masse*; such a group of persons as shall gradually imbue the people, *en masse*, with more and more of their own sense of the pre-eminent import and meaning of noble building; my idea is that a little leaven leaveneth the whole lump; that the colleges provide the leaven. In other words, I would have institutions of higher learning, year by year, send forth into many communities, an ever-increasing number of masters and bachelors who have learned not only to respect the science of architecture, as taught by the professional schools, but also to love and reverence the beauty of architecture, that quality which, in architecture as in any other art, when practised well, is the exponent of a state of mind; the individual architect's state of mind expressive and interpretive of the communal state of mind at a given epoch. As no art save music is so thoroughly unrepresentative as architecture, no models for it existing in "the diurnal round of nature," so no art,

save that of music, requires such strong powers of imagination, and such unerring logic.

In all great buildings there will always be a touch of mystery, and of that supreme harmony which lies behind the visible evidences of reasonable construction, and provable rightness of proportion and scale, which latter, with exquisite conclusiveness, Mr. Hastings has recently declared "to be the most subtle and indescribable thing in all art." In the last analysis this mystery and harmony will always elude us, but in the moment of eluding they will doubly convince us of their existence and their inestimable value. The same thing is just as true of great music. The dictum of the philosopher to the effect that "the invisible harmony"—which lies behind the contradictions of the senses, "is better than the visible" found perfect rendering in the well-known stanza of Keats:

"Heard melodies are sweet, but those unheard
Are sweeter; therefore, ye soft pipes, play on;
Not to the sensual ear, but more endear'd,
Pipe to the spirit ditties of no tone."

Spoken of the harmony of music, it matters not whether the music of words in verse, or notes in song, this is likewise true of the invisible, but felt harmony, behind loved stones, piled high in service, especially in the twin-service of religion and beauty, be it the Parthenon or cathedral of Reims. But feeling, in such connections, never exempts us from making the utmost effort to comprehend the understandable arrangements, and the graspable reasons for such arrangements, together with the preconceived and clearly intended purpose of all works of transcendent architecture. Feeling, inspiration, what you will, soon die away leaving no more trace behind them than a pebble gone to bottom, if they be not accompanied by sufficient powers of expression. We must, however, remember that expression may be inward, and to ourselves, as well as outward to others. To feel the charm, beauty, dignity, meaning, which lie behind the forms

that attest them, and to have such feeling constantly giving unpremeditated evidence of itself in the mode of a man's life, or the life of a period, is the ultimate proof of culture.

For a man to grasp, and to be able to elucidate, and then himself employ to good ends, i. e., get practical results, the physical principles of architectural design, is to be a professionally well-educated architect. There are more men of this sort every year. They are the product of our professional schools of architecture. They are a good product. And further, *some* of these very men are cultivated—I made a distinction between education, or special training, and cultivation—some, though lamentably few. But when all is said and done the prime and legitimate business of the professional school is to give professional training, and not to impart or plant the seeds of culture. It is the college about which there blessedly still clings some of that perennially sweet, if just now somewhat old-fashioned aroma of subjects, and treatment of subject, primarily humane; subjects, and treatment of subjects, to which the adjective liberal is still applied and, happily, is yet sometimes applicable. Here is the place for the sort of education in architecture for which I am pleading; here, i. e., in the college, and not elsewhere. But in the majority of cases those students who take what is usually entitled architectural history and theory, as a purely academic subject, are sent into courses planned for, and given by the professional school of the university. In such a place, even despite conscious effort to the contrary on the part of the teaching staff, the student is brought face to face with the ideal of practical service; ideal of that student who purposes to become a practitioner of architecture, and not with that ideal of the subject which is calculated to broaden the mind and intensify the intellectual life of the student who does not purpose, in after life, to be a builder though he may often be called on, in his capacity of cultivated man, to serve

on building committees, or to advise about choosing architects for important public or private undertakings. The student who has imbibed this latter ideal is he who has become profoundly impressed with the idea that it is the business of a liberally educated man to be able, in a truly useful degree, which negatives all thought of smattering, to assess the value of architectural plans and works, as a cultivated layman, which is a service of inestimable value to society at large, and *one*, because of the lack of such college training as will fit him for such assessment, at present generally wanting, with great resultant damage, to the progress of society at large, along architectural lines. This student, and his sort, will help to form a public which *can* create an intelligent demand, and which will judge intelligently if its demand is adequately met by what the professional architect produces. These students will be the leaven. The whole public is the mass.

At present there is no popular enthusiasm for architecture. None, I mean, in the sense of which there has long been a great popular enthusiasm for the drama. Little theatres are everywhere. Drama study classes under leadership, be it good or bad, the best obtainable, are to be found in hundreds of communities, large and small, rich and poor. The same is true of what is generally termed "art" by which is meant painting. The history and development of art, even the gossip of the subject, in its various phases and periods, is widely studied, widely popular, if not, as most of us would agree, studied adequately, or, often, wisely. With the man who sees no hope in this sort of general and increasing interest, popular enthusiasm, I have nothing in common. The contempt of the learned, the super-critical and carping learned, not those whose very learning has made them broad, accurate and kindly—the contempt of these learned heaped upon "the popular," if often deserved, is none the less short-sighted, for certain it is that the human

intellect, which can do so much to create and mould demand, thrives best where demand is wide spread. Let these learned, if not already too blunted by their sort of learning, see to it in the future more carefully than they have in the past, that whatever demand is steadily on the increase in common parlance, "popular," be moulded to increasing intelligence.

How great is the popular enthusiasm becoming for better and more attractive house furnishing! For all that goes under the banner of "arts and crafts!" Because the buglers sound some false notes and the recruits are awkward shall we utterly condemn those sought victories of righteousness which loom but vaguely on the horizon?

Among all classes at the present time there is real and growing zeal for art in its many forms. This is proved by the few signs I have enumerated, and the many which you will think of for yourselves. But of these many forms of art, architecture, so far as the people at large are concerned, is the least heeded. Not a picture exhibition in a great city, or a small, but has its "space," not infrequently "columns," for description and critical comment, in the erudite journal and the daily press alike. Not a play, professional or amateur, not a concert, but receives liberal "space." Then, I ask, how often does a new building of any sort, in village, town, or city receive similar "space," for description, or critical comment? We are too apt to forget that "space" in the papers means public interest, enthusiasm, popularity—begot and begetting. Where can we turn and not hear discussion of music, the drama, letters generally; clothes, landscape-gardening, and the "arts and crafts," fabrics, rugs, hangings, ceramics, pottery, porcelain, glass, metal work, iron gates, bronze, plate, jewels? Then how often do we hear discussion of architecture? And still the fact remains that no other art implies such immediate contact with the daily life of a people; none that so intimately concerns them in their living and

spending. It is the art which more than any other gives evidence of a people's state of mind, their requirements, their resources, their knowledge, their emotions and their zeal. The architect is his people's and his epoch's mouth-piece. If the people of his day have no strong, clear and dominating enthusiasm he will, in all probability, give expression to such colorlessness, in terms of correspondingly colorless architecture. He will do what most architects are at present doing, and what most of us are at present satisfied with, i. e., compose rather than create. And hence there is small reason why we should hope for anything more than a vast increase of the present interminable acreage of city dwellings and business structures, uncountable parallelograms, called blocks, and uncountable parallelopipeds, also called blocks, shrouded, wherever wealth gathers, in veils of ironic soot. For the redeeming exceptions in this gray, urban world of solid geometry, where men chiefly congregate to live and die, the trained architect is to be thanked, together with the professional school in which he got his training. What I have been saying is strongly emphasized by a few finely clear sentences taken from Mr. R. A. Cram's "Report of the Committee on Education," A. I. A., published in the Architectural Record for February, 1912:

"In many of the great State Universities that are such an enormous power in this country, there are evidences of a movement towards the establishment of schools of architecture. Instead of giving this movement a general approval, let us rather urge efficient and comprehensive departments of Fine Arts, not for the benefit of specialists, but for the general student body."

And again:

"We cannot too strongly insist on the point that schools of architecture, however good, fail of their full effect unless the men they train find themselves when they graduate, in touch, not with scoffing or in-

different materialists, but with a people needing art to express a best that is really in them, and clamorous for artists of all kinds to do the work; not, in a word, with barbarians, but with civilized men."

For giving the professional architect so little popular encouragement; for having done, and still doing, so little to enlarge the group of those who can understand his present aims, and shall inspire his future efforts; in fine, for having neglected to create a body of masters and bachelors in powerful sympathy with, and highly enthusiastic about the useful and beautiful art of architecture, the colleges are much to be blamed. The lump cannot be raised without the leaven. They should furnish the leaven and they have not. There must always be the patron masses and the individual performers. The first must be generally informed and eager; the second, particularly informed and capable to execute. Both must have imagination. These are fixed terms in that formula the application of which alone results in works of permanent artistic value; such values as the Greece of Pericles and the France of St. Louis attained.

What we need is an architecturally enlightened people; i. e., one among whom the art of architecture is a truly popular subject. How far our colleges can go towards creating such condition cannot be said until they shall make a wide-spread and whole-hearted effort. That there is any other agent for making this grievously needed effort in the present circumstances and as our country is at present constituted, educationally speaking, cannot even be argued.

What People Enjoy in Pictures.
FRANK B. TABBELL, *Chicago*.

The address was given from brief notes and can be reported only in outline.

The speaker disclaimed all intention of answering the question, "What is Art?" Rather, his attempt was to catalogue the varieties of pleasure ex-

perienced by human beings in looking at pictures. These were grouped under six heads.

1. Pleasure in the recognition of things represented. This, a large element with children and unsophisticated persons generally, is comparatively unimportant with cultivated adults.

2. Pleasure aroused, as a result of previous associations, by the things represented; in short, "subject interest." This takes innumerable forms. It is enough to mention interest in human or superhuman persons and events and agreeable associations with landscape.

3. Pleasure in pictures as sources of information regarding the outer and inner life of individuals and peoples, whether near or remote.

4. Pleasure in the appreciation of the artist's skill.

5. Pleasure in the recognition of artistic kinship, i. e., of resemblance to the other work of a school or individual.

6. Pleasure in the contemplation of beautiful or otherwise captivating form and color.

It was not argued that all these kinds of pleasure are experienced by all persons or by any one person at a single instant. Different persons differ widely in their susceptibility to these different types of emotion. But it was urged that all the pleasures enumerated are respectable and all worthy of cultivation.

12 M.

Luncheon at the University of Cincinnati, followed by a "Round Table" discussion on: "How Can We Increase the Number of Future College Graduates Who Shall Have Received Some Artistic Inspiration Through Art instruction During Their Undergraduate Course?"

Opened by

HOLMES SMITH, *Washington.*

A careful investigation* made by a committee of the College Art Association shows that of the total number of undergraduates in American universities and colleges there are less than 8 per cent who take one or more courses in art. At first thought it might be assumed that the remainder, namely over 92 per cent, are indifferent to the value of the study of art. Such an assumption would, of course, be incorrect, as it is well known that not all of these students have the opportunity to study art, however much they may desire to do so.

The total number of institutions that responded to the inquiry of the committee was 147. Of this number 82 offered courses in art, while 65 did not.

But even in institutions where art courses are offered, not all of the students in attendance may take advantage of the opportunity. Students in the various branches of Engineering, for example, can ordinarily take no such courses, as their programmes are completely filled so that the introduction of courses in art, for which they would, as a rule, receive no credit, is practically prohibited. The report of the committee shows that in the institutions where art courses are offered, but 61 per cent are free to take such courses, and that of the number to whom courses are open and available, the total number in all four classes (freshmen, sophomores, juniors and seniors) who take one or more courses during one academic year is about 17 per cent.

It is thus very evident that, partly because of lack of opportunity, and partly because of neglect of such opportunities as are offered, there are very few undergraduates who are brought under the influence of art instruction.

*The College Art Association of America: Report of a committee appointed to investigate the condition of art instruction in Colleges and Universities. School and Society. August 26, 1916.

This is a matter of the gravest concern to members of the College Art Association, and the question as to how the number may be increased may well occupy their attention.

Obviously, there are two ways of augmenting the number of undergraduate students who take art courses. First, by overcoming the indifference of that great body of students to whom art courses are already available, but to whom they make no appeal; second, by the introduction of art courses into the curricula of those institutions which, at present, do not offer them. These two remedies are interdependent. If there were a greater demand on the part of students for art courses the opportunities would be provided by the administrative boards of many of those institutions where such courses are now lacking; while, on the other hand, if the number of colleges offering courses were increased there would be a corresponding response on the part of the students.

It is doubtless true that on the part of the general public there is a great misconception as to the intimate relationship between art and life, and that this attitude of mind is reflected by that of both college administrative boards, faculties, and student bodies. One of the greatest of the opportunities for service that present themselves to the members of the College Art Association lies in an educational campaign directed to the public in general, and to the classes of persons above named in particular.

Indifference to the value of art study is by no means confined to the class of students immediately under our consideration. A committee of the American Institute of Architects, which has made some investigation into this matter, has reported that while the pupils in the lower grades of our public schools receive instruction in art, it appears that their opportunities diminish as they ascend through the various grades, and as they continue their studies in the higher institutions of learning. This is borne out by sta-

tistics derived from the official report of the work of the high schools of one of our large cities of the middle west. During the year 1915-16 there were 667 graduates of whom 79 took the art course. Of this number 78 were girls. Reduced to per centages it appears that of the total numbers of graduates, 11 per cent, who were girls, took the art course, while 15/100 of 1 per cent of a boy took the course. Without doubt we have here a reflection of the vocational ideas that have so largely shaped the policies of our educational administrators. Does there not also seem to be a grave mis-conception of the function of art when we find so great a divergence between the sexes in their selection of the Art Course?

Two methods are suggested by which the conditions pointed out may be remedied. First by raising the standards of art instruction, so that they will be more highly regarded by the public, educational authorities, and students alike. Second, by the dissemination among the public and especially that portion of it that is directly concerned with education, information that will lead to a better understanding of the universal and practical value of art study. To these ends this Association might well, for the present, direct its energies.

It is not here intended to discuss the question of the raising of standards, but a few suggestions as to the means of promoting a better general understanding of art and its value in life may here be made.

For the carrying out of a propaganda of this sort use will have to be made of printed matter, the preparation and distribution of which will demand the expenditure of a considerable sum of money.

The Association is entirely dependent upon membership dues for any funds that may be used for this purpose. Since the dues are small, and the membership is not large it would seem that either we must greatly increase the dues or the membership roll or both. To largely increase the dues would tend to ex-

clude those teachers to whom high dues would be burdensome, and since this is by no means desirable, it seems that the only method left would be to increase the membership, of which there are two classes which pay dues, namely, active and associate. Since the number of College Art teachers in the country who chiefly constitute the active membership is not large, the expansion of this class has its limits. We are reduced therefore to a consideration of methods of increasing the associate membership.

Now, there are certain classes of persons who are, or who should be directly interested in the increase of interest in art among college students, and from these it would be possible to draw for the desired enlargement of our roll of associate members.

There are numerous associations throughout the country whose purpose is the promotion of interest in and knowledge of art. Such associations are the groups of persons concerned with the various arts. One of these groups is the American Institute of Architects and as has been indicated above, this group is interested in this question, and has already made, and is still making, investigations with a view to finding means of stimulating interest in art among the general public, of which college students form, or should form, an influential section. The members of the Institute have very properly come to the conclusion that only by the improvement of the standard of taste in the general public can we hope for an improvement in the quality of American architecture. The architect like any other artist is dependent for his opportunities for the promotion of a better form of his art upon the general condition of art culture of the community at large. It is quite probable that among the great body of American architects there are several who would recognize the value to their profession of the development of artistic culture among college students, and who would gladly accept any opportunity that might be offered by the Association to aid in this work.

There are no persons more concerned with the development of a widespread public interest in art than are the directors of our Art Museums and Art Schools, and the men and women who compose their working staffs. We are fortunate in counting already in our active membership several such persons; but there are many others who know but little of the aims of the College Art Association, and but few who realize that their purpose and ours are identical.

Collectors of all kinds, of works of Art by their generosity in lending of their treasures for public exhibition, and by their gifts to Art Museums and other public institutions, have shown their faith in the great value of popular education in art. I do not refer only to those whose great wealth brings them prominently into public notice. There is a host of art lovers of more modest means who are always willing to aid in such movements for the public welfare.

If the association is willing to undertake such an educational campaign, other groups would naturally be included in the field of operations. To induce in some way an interest in our work among members of all these groups would greatly extend the effective work for which our body was organized. Of course, the most intensive part of the operations would be carried into the ranks of men and women composing our college administrative boards, faculties, and student bodies, especially those of the institutions where, at present, for lack of financial means or for other causes little or no attention is given to the study of art.

Standing, as we do, at the threshold of the great conflict, having made the decision to enter, it seems almost frivolous that we should give our attention to any other matter. Some of our number are already engaged in work more or less directly connected with the war, and the rest of us are ready at any time to do our part, wherever it may take us or whatever it may demand of us.

But while the conflict rages the work of the country must go on, and with it the education of the youth of the country.

Peace, whenever it may come, will bring in its train great changes, and some of them will affect the work of our educational institutions. The College Art Association would do well to anticipate these changes, and to make itself ready to meet whatever problems they may bring.

1:30 P. M.

Inspection of the buildings of the University of Cincinnati, particularly the Engineering Building and its Library with mural decorations by Mrs. Faig. Prof. and Mrs. Faig will receive the members in the Library.

3:00-5:00 P. M.

Mr. and Mrs. Charles P. Taft tender a reception and open their beautiful collections to the members of the Association.

6:30 P. M.

Dinner at Hotel Sinton followed by a "Round Table" discussion on: "Non-Technical Laboratory Work for the Student of the History of Art."

Opened by

ROSSITER HOWARD, *South Dakota.*

Having just finished an hour of most successful laboratory work in the appreciation of culinary art, we may find an analogy helpful in our problems with the plastic arts. From the discussion last evening, I should judge that one of the speakers would have us become *gourmets* through practice in cooking; another, through the planning and serving of dinners. Doubtless the *chef* and the *maitre d'hotel* have for these things of fineness a perception which we laymen lack, for their interest is specialized; but most of us cannot afford the time for such training as theirs, and yet if we cannot judge a dinner as experts we may enjoy one.

In any case, is not altogether too much said and written about learning to judge art. I don't want to teach my students to judge art; I want to teach them to enjoy it. Judgment will come little by little. Taste, not expert criticism should be the aim of art courses for the layman.

So the aim was stated for me by our university president, and I believe he was right.

I trust I do not need to apologize if I make this talk personal, for I take it the superiority of my knowledge is not the excuse for my addressing you, but the fact that we may profitably compare our varying experiences.

The purpose that was given me, then, was appreciation. An important secondary purpose is an acquaintance with the development of civilization as shown in the history of art. It was with those two aims in mind that I began university teaching a year and a half ago. Certain that enjoyment was absolutely necessary to appreciation, I was prepared to make the course a "snap" if need be to make it pleasurable. Evidently the students had somewhat the same ideal, and many of them took the course expecting it to be easy.

I soon found I had a larger task on my hands,—that of developing in the students clear thought, clear expression, and the ability to co-ordinate the work of my department with their courses in history, literature, physics, and life in general. The students had no such habits, nor could I expect them to attain them through anything less than doing rather than looking, listening, and reading.

Last evening there were suggested two methods of doing,—one, drawing from nature, the other, designing,—which would cultivate intelligent seeing and feeling. As I understand it, the principle which underlies the effectiveness of those two methods is that of intelligent contemplation. The problem that confronted me, then, was to find a means of stimulating such contemplation without subjecting the student to the discouragement of struggling with inadequate technique. I should expect the teacher in an art academy to pooh-pooh at the idea of insuperable discouragement; but he is dealing with students of specialized interest. Most of us have few special art students,

and our greatest function is to create an interest where there has been none. I wish the teacher of art students could see some of the drawings of architectural detail made by some of my students. He would shrink from trying to inculcate a sense of beauty through drawing!

No. Drawing and design have an important place in the growth of appreciation, but I had to cultivate a sense of beauty in the majority, who have at first no special interest and who cannot and will not draw.

So I fell back on a method of inductive picture-study such as I learned from Dr. H. H. Powers in his classes in Boston some years ago—largely in the form of class discussion stimulated by questions. In talking of it once with an eminent art critic, he said, "Nonsense, they'll lie to you." Of course they do at first, but they catch each other at it and are soon shamed into sincerity. Only by such questioning can I hold a beginning class to contemplation of the pictures. When I lecture, if I am interesting they look at me, if not they look out of the window. That will do very well if the subject is historical or social, but not at all if it is critical.

Most important is the work done outside of class. Assigned readings are almost entirely for background, contemporary literature or biography. The "*Hora Novissima*" and the "*Stabat Mater*" give a feeling of the change from Romanesque to Gothic times as clearly as do the mosaics of Jacopo Torriti and the frescoes of Giotto. An intimate feeling of the thirteenth century is given in Paul Sabatier's "*Life of St. Francis of Assisi*," and a pleasurable acquaintance with the fourteenth century may be had through a little of Dante, Petrarch and Boccaccio.

Then for the outside laboratory work the students do a good deal of critical writing. At first of course they go to books, and string together phrases they do not thoroughly understand. But if a paper so written is read aloud in class and torn to pieces by the class, the blushing author learns better.

Next is sure to come the writing down of personal feelings and judgments, and the problem is to turn those feelings into thoughts. Class criticism is wonderfully helpful in such cases. Students who have ability gain a habit of precise expression, and a power to model their thoughts into sensitively expressed ideas. Indeed I don't know anything equal to the writing of art criticism to train the student in precision of English. The sciences afford no such training, for scientific English is seldom more than a complicated $a+b=c$. A fact is a fact, and that is all there is to it for most students of science, but art criticism requires a nicety of discrimination equal to that of the draughtsman or designer.

Facts and thoughts from books are worse than inadequate except as auxiliaries to the laboratory of actual experience with works of art. Because it is true that appreciation requires an active experience of art, the student must act and not merely look; but whether the action find expression in lines and colors or in words is immaterial as long as we are sure of discriminating and active contemplation.

Discussion by GEORGE B. ZUG, *Dartmouth.*

I am to speak of Art exhibitions in colleges or universities as laboratories for the study of the history of art, of the special uses of such exhibitions to undergraduates, and of some ways in which these exhibitions may serve the whole community.

In regard to the desirability of exhibitions in colleges, it may not be universally appreciated that the very size of our great municipal museums is discouraging and confusing, even fatiguing, to young people. Moreover, in many a city the public art gallery is so far from the university that the schedule of recitations makes it impossible for undergraduates to visit exhibitions often enough to derive full benefit. If the gallery is half or three-quarters of an hour away by trolley even the interested student probably visits a temporary exhibition but once or at most twice, whereas if

the exhibition is on the campus, undergraduates will drop in frequently and gain familiarity with the works of art.

Furthermore, accessibility of an exhibition makes it possible for Professors of Art, of Psychology, of History, and of English to assign technical exercises, problems or papers based on actual observation of the originals, exercises in drawing, painting or writing which cannot be solved by the use of the best reproductions.

During the past three years fourteen exhibitions have been held at Dartmouth College, eight of which were of etchings and engravings, and six of original paintings, sculpture and etchings. That colleges, such as Dartmouth, in isolated communities are not the only institutions which need temporary art exhibitions, is illustrated by the importance and success of exhibitions held in recent years in the Fogg Museum at Harvard. Here the instructors in the Department of Fine Arts have thought it worth while to hold selected exhibitions even though the Boston Museum of Fine Arts is just across the river. A professor of art in Washington University has told me he makes absolutely no use of the St. Louis Museum because it is too far removed from the University.

If the special exhibition is made a college affair and particularly if it has some features appealing to local pride, the students take a certain proprietary interest in it. The best illustration of the influence this local pride which I can give you is the success of the exhibition of artists associated with the colony at Cornish, N. H., which was held at Dartmouth College last year. As Cornish lies less than a score of miles south of Hanover, the seat of the College, these artists are in a sense our neighbors. Whereas, a complete exhibition of original etchings by Millet attracted 38 visitors in ten days, an average of less than four people a day, the exhibition of Cornish artists attracted 501 visitors in a single one of its eight days. To be sure,

one reason for this larger attendance was the central location of the building where the exhibition was held as well as the high quality of the work shown.

It was planned to have an exhibition at Dartmouth College this Spring, and a group of students voted on which of several they would prefer. The vote was overwhelmingly in favor of an exhibition of Boston artists. This I think may be explained by the fact that the majority of the students voting live within fifty miles of Boston. If the college exhibition takes advantage of such local interest, it will attract more students and therefore have a greater usefulness.

A professor of Greek once said to me that he thought most people are really interested only in contemporary literature. I am inclined to think that with most people an interest in art begins with an interest in contemporary art. Accordingly, in some of my smaller exhibitions I have interested the boys in the art of Daumier, by means of drawings of Boardman Robinson. From Daumier they were easily led to Delacroix, and the latter prepared for a study of Michael Angelo. In the same way, drawings of the cartoonist Cesare have been the means of opening up the subject of pictorial satire, and this has led to Daumier, to Goya, and to Hogarth.

Students are interested in the mechanics of art. They enjoy seeing the tools and studying the processes used in the making of etchings, engravings, lithographs and other prints. Colleges could attract more students to the subject of art by means of exhibitions of the materials and tools and stages in production of various kinds of prints, such as those in the New York Public Library on "How Etchings Are Made," "How Lithographs Are Made," "How Mezzotints Are Made," "The Making of a Wood Engraving," or "The Making of a Japanese Wood Block Print." Few professors would want all of these exhibitions, and perhaps none of us could secure material and prints for such complete displays as Mr. Weitenkampf has arranged.

But modest exhibitions on one or two of these lines would arouse a new interest among the students and and would cost a comparatively small sum. At least one such exhibition should be part of a permanent collection of every college art department.

One exhibition at Hanover consisted of 32 paintings and etchings by Everett L. Warner and 30 illustrations. The latter were chosen not in order to represent any special illustrators but to present selected examples of high quality of work in black and white of oil in full color, water color, charcoal, pen and ink, pencil and etching. Considerable interest was aroused in the class by assigning a paper which should compare and contrast the use of illustration in Harper's Scribner's and the Century and the use of illustration in the cheaper magazines, such as the Cosmopolitan and the Metropolian. The best of the essays on this subject, which showed decided originality, was entitled, "The Big Three and the Proletariat." The advantage of this theme was that it lent a vital interest to the subject in that it had to do with the interpretation of contemporary life and especially that the work was based on the observation of originals and of the relation of their reproductions to the text. It was a subject therefore which could not be cribbed from books or articles.

Some of the best essays by undergraduates were published in the Boston Transcript and the Springfield Republican. The chief aim of a course in Fine Arts is *not* to furnish copy for metropolitan newspapers. It is to enhance the appreciation of art. The point is not only that these undergraduate essays were good enough to be accepted by newspaper editors, but also that they were the result of personal appreciation, of first-hand observation.

In regard to the uses to which college exhibitions are turned, I wish to speak first of what the instructor can give the students by means of lectures, personal explanations and gallery tours; and second, what the student can himself gain from such exhibitions.

The teacher has an opportunity to show such qualities and characteristics as do not appear adequately in any reproduction. For painting he can explain and actually show such things as tone, brush work, harmony of color and other qualities for different periods, and different groups within the same period. For instance, the handling of color and tone of impressionist pictures, of tonalist pictures and post-impressionist pictures. For sculpture of course there are qualities of color, modelling and patina which can be appreciated only in originals.

The direct appeal of originals is one explanation of the success of well selected art shows among undergraduates. Moreover, exhibitions make the student body feel as they never have the importance of the study of fine arts. The feeling of proprietorship of personal interest is encouraged by having the undergraduates perform actual work which brings its own reward in experience and appreciation. Students get valuable experience in the kind of manual labor done in museums; they unpack, hang, and repack paintings and sculpture; they make pedestals for sculpture, design labels and posters; they gain some knowledge of the problems of framing, hanging, and installation. A few also learn something of the business side of exhibitions: where and how to borrow pictures, selection of works of art for exhibition purposes, and matters of insurance.

Undergraduate correspondents have reported the exhibitions for city papers and for college publications. They have also shown competitive interest in writing essays for small money prizes. But perhaps one of the most happy results of the exhibitions has been their use by other departments. The professors of Psychology and of English composition have required themes based on direct observation of the originals. Accordingly, over 500 students in three departments had required exercises based on the works of art in one exhibition.

Thus far we have considered the art exhibition as a necessary supplement to courses in the history, theory, and criticism of art. The history of art as properly taught includes these three, and aims above all to enhance the understanding and appreciation of art. Courses in History of Art are unavailing unless presented with unflagging enthusiasm and sympathetic appreciation of the work of art as a work of art. They have little to do with dead facts, or gossip about artists, have much to do with the joy, the elation, the broadening view obtained from a wide and sympathetic acquaintance with original works of great art.

Familiarity with the best examples of various types of art should be the result of all teaching of the history of art, and for such work, as well as for courses in drawing and painting, the art exhibition in the college is absolutely essential to success in teaching.

One of the tasks for the College Art Association of America as a body and as individuals is to prove to college presidents and trustees the necessity and usefulness of art exhibitions on the campus. Moreover, temporary art exhibitions naturally become a step toward a permanent collection especially adapted to the undergraduate mind and experience, and to the courses offered in each college.

The Art exhibition serves also the whole community. The children of the town invariably show interest and find pleasure in the art exhibitions at Dartmouth College, and frequently return, bringing their parents. They come also in a body for explanation of the works of art by a member of the department. More than one instructor has said that the exhibitions organized by the department of Fine Arts gave him his first experience of important art exhibitions. All grades of instructors and all classes of students prove their appreciation by repeated visits, as do clerks in the village stores, letter-carriers, janitors, business men and their wives, as well as men and women from villages within a radius of fifty miles.

If art exhibitions in colleges are to have these and larger beneficial effects on the people of the college, the town, and the community, they must be kept of the highest order.

Discussion by EDITH R. ABBOTT, *Metropolitan Museum.*

In discussing this question, I have assumed that the term non-technical laboratory work may properly be applied to laboratory drawing in which the object has been to develop the power of observation, not to achieve technical proficiency. Professor Moore of Mount Holyoke says, "The term 'laboratory work,' borrowed from the sciences, is not a misnomer here. In science the laboratory forms the basis of theory; facts are observed, and by inductive and deductive reasoning general principles are from them affirmed. In a study of historical art, too, laboratory work is used as a method of close analysis. Such work should be not merely an accompaniment, but an organic part of the study of the history of art. Our purpose in its use is to enable the student to devote his attention for a time to one or another feature of a picture * * * the student tries, by drawing or modeling, to copy or suggest these points, and in so trying he is obliged to analyze them with a peculiar concentration that he would hardly attain by any other method."

This reveals an attitude differing fundamentally from that shown in the methods of a decade ago when "the question of art was often confused with a question of facts." The older teaching was encyclopedic, historical, and emotional; it failed in intellectual analysis, and lacked emphasis upon aesthetic qualities.

The teacher of the history of art has still to contend with survivals of the old attitude, and this will continue to be the case until the standards for training in this subject are maintained at an equal level with those in other departments of education. A teacher of history of art in a well-known school near New York came to me several times last year for advice, and finally she said quite frankly, "I really know very

little about art. There is not another subject that I should think of teaching with so inadequate a preparation." The fact that persons are teaching this subject who, according to their own statements, are so inadequately trained, is a challenge to those in the colleges and higher institutions. The belief is held today that the teaching of art must be scientific in method, and that it must give the student a realization of aesthetic values, and a knowledge of the language by means of which the artist expresses his thought. Baldwin Brown says, "The thought" (in art) "is so intimately bound up with the *expression* that the two are really one," and he adds "in so far as we may be able to disengage the thought from the *expression* it is not artistic thought."

The study of this form of expression, I believe, should not differ essentially from that of music or literature. The work itself must speak directly to the observer without any intermediary. The art student should be encouraged to make his own investigations and to draw his independent conclusions from analysis of the masterpiece itself. He may examine the structure of the picture in the same way that he would examine the structure of a symphony, he may look for the idioms of the painter or draughtsman and learn to recognize them as he would recognize the turns of speech which characterize the style of a great writer.

In any such analysis, I believe the use of drawing to be invaluable. With the student and beginner, drawing has the important advantage of holding the attention focused upon the object for an appreciable time. Dr. Denman Ross believes that the public might learn to distinguish excellence if its interest in one kind of thing could be maintained for any length of time. The beginner is too unpractised to know how to study a picture—his look is astonishingly superficial, and this he discovers for himself in laboratory study as numberless comments of students prove. The advantage of drawing is well stated in the following: "The habit

of using a pencil fixes the gaze a little longer on the subject in the direction of the form, which is the essential part, rather than on the accessories of history, the influence of other artists and other more or less true embroideries of the great fact that this picture is composed of beautiful and related masses. The very contrast between the onlooker's ignorant grasp and the artist's insight is thus slowly revealed and a deeper reverence for good lines and exquisite relations is built up.

Let us consider the advantage of laboratory drawing in the study of composition. Composition might be called the study of the interrelation of the parts. Baldwin Brown says, "The temptation to consider the parts in themselves rather than the effect of the parts in their relation to the whole, is to most people irresistible." The untrained eye finds the plan of composition difficult to decipher, and yet the artist has based his arrangement upon a carefully constructed scheme. Mr. Cox thought it worth while in his analysis of Veronese to draw a diagram in order to demonstrate the severe laws of balance upon which Veronese replied for his effects. It seems beyond question that the picture has a greater interest when this fundamental structure is understood, since it gives the clue to the whole complex scheme.

A similar analysis may be made a class exercise, the students being required to sketch from lantern slides the structure lines of simple compositions. A time limit of five or ten minutes may be set or the students may be left in uncertainty *when* the light will be extinguished. By this means they learn to think logically and to build up the "anatomy" of the picture in an organic fashion. Whatever may be the results on paper, the exercise necessitates concentration upon structure and upon logical development. College teachers of English have told me that the clear analysis shown in these drawings was exactly what they were trying to get in their work in English composition.

In the case of portraits or single figures the problem is one of placing on the canvas. Even persons whose profession brings them into direct touch with works of art have slight appreciation of this problem. This fact has recently been brought to my attention in a series of moving-picture films taken from an important collection of paintings. Not only was the original proportion of the picture altered in nearly every case, but in many instances all the unoccupied spaces had been cut away so that a figure or a head thrust itself from the screen shorn of all charm. The idea that space, as such, might play an essential part in the effect had been completely ignored. Here too, sketching is not only the most satisfactory method by which the study of the adaptation of pictorial elements to a given space may be pursued, but it is the only means by which the instructor can learn whether or not the student has grasped the meaning of space relations and the uncompromising character of the decorator's problem. His sketch will show whether he has seen the lovely arabesque of the early decorative painters, or has grasped the meaning of foreground as Dewing uses it. How much the ink blots that Professor Dow's students make from Corot or Harpignies serve to show beauty of space division and the happy proportion between mass and line when nature is singing in tune! We must not overlook the fact that the student who analyzes Corot should learn not only how to see Corot, but how to see nature as an artist sees her. It is Cicero, I believe, who says: "How many things invisible to us are seen by painters in shadows and projections."

Peculiarities of the individual artist may be studied with or without a pencil, but seeing is tremendously stimulated by the obligation to record—not in words, which are capable of many readings, but by a statement in line, tone, or color. Miss Alicia M. Keyes believes that "placing on paper even a caricature of what one sees helps towards insight." The use made of the

pencil by Holbein, Durer, or Rembrandt differs from that of Mr. Woodbury or Mr. Sargent, the study of these records of personality helps the student to "realize quality and to relegate the facts to the sub-structure of the facts' place in art."

Dr. Ross condemns the teaching of art which encourages students to identify schools or artists instead of giving them a criterion of excellence by which to know good work from bad. The method described above has the advantage of bringing one directly into the field of aesthetic discrimination, because it deals with problems of arrangement, and because it involves a constant comparison of the work of one artist with another, as well as with the student's unsuccessful attempts.

Furthermore, the student who is using this method is drawn into a "sympathetic kinship" with the master. He discovers how essential it is to get into the mood of the artist whose work he is attempting to understand. No slovenly mood will serve if one is to sketch from Botticelli's Dante drawings, nor will a laborious following of contours give the desired effect. "Drawing is a re-creative process that is both analytic and synthetic." The student must catch some of the warmth of the creative mind. Let him draw the flames of the Inferno or the tender grove in which Matilda bends to gather flowers, and he will understand why Vasari emphasized the virility of Botticelli's style. It is the expression of a state of mind and it is contagious. Drawing is a surer way than any other of reacting in one's own body to the attitude of *mind* as well as body depicted by the artist who lives in his work. Thus one may learn to read what Pliny calls the very thoughts of the artist.

To sum up:

1. Laboratory drawing holds the attention concentrated upon form rather than upon any extraneous interest or associated idea.

2. It facilitates the understanding of compositional problems with all the delicate adjustments of forms to space which they involve.

3. A more intimate acquaintance is gained with the expressive language of art, and the foundation is laid for the appreciation of "quality" so that in the final analysis one should be able not only to distinguish the line of this or that painter, but also "la ligne vivante" which characterizes great art.

Laboratory work is essentially a means to an end. For the student with artistic ability it can never become a substitute for real studio practice. But once initiated into this new world in which the senses play so large a part, the student experiences keen enjoyment, "and if perchance through this use of brush or pencil or modeling tool he finds awakening in himself a new interest in drawing or modeling not merely as an instrument by which to become better acquainted with the great artists, but also as an expressive medium of his own personality—what harm?"

SATURDAY, APRIL 7, 8:45-9:45 A. M.

Visit to Rookwood Pottery.

10:00 A. M.

Art Academy, Eden Park

Address of Welcome;

JAMES H. GEST, *Director Cincinnati Museum Association.*

A Discussion of the Function and Value of the Outline or Syllabus
In Teaching the History of Art.

ALFRED V. CHURCHILL, *Smith.*

I have been asked to speak on the use of syllabi and outlines, that is, the manifolded or printed outlines placed in the hands of individual students. I am not in position to do anything other than to describe my own experience and practice, but it is possible that something may be gained through free exchange of ideas concerning these and various other matters, and I am glad to open the subject in this way.

The outline which would seem to me most serviceable for introductory courses, differs from the generally accepted type. It is not, properly speaking, a "syllabus of lectures." It includes indeed a certain amount of material contained in the lectures, but it contains a still larger amount which is covered in the readings and research.

The real purpose of the outline is to present the course as a whole, in all its essential features. It forms an independent statement of the course in its entirety.

The outline is like a string for beads—or say rather a vertebral column, which supports and unites the members. The outline props up the course and brings together the lectures and the readings (the latter necessarily somewhat fragmentary, I find), shaping all the work into a single whole.

Such an outline would include, for the sake of proportion and completeness, somewhat *more subject matter than can be dealt with in one year*. It is hoped that the art study begun in college will continue through life, and that the outline, as well as the lecture notes and abstracts of readings, will be useful for further reading, for teaching, or perhaps for European travel. The class studies the whole outline, of course, but the teacher uses discretion in excusing students from "responsibility" for certain topics.

Acceding to the request of our president, I herewith submit specimens of my own efforts in outline making. The results are as little satisfactory as most of our strivings in the realm of the ideal. My willingness to sacrifice my natural feeling in this matter rests on the hope that next year there may be a general exchange, in this Association, of all available matter of this kind.

There are one or two points in connection with the samples herewith submitted that perhaps ought

to be explained:—1. The outline is *printed on one side only*. This is simply for the student's convenience in pasting in the notebook. 2. It is *illustrated*. Each important point made, or principle laid down, and each chief work of art studied in the course, is referred to by the catalog number of a reproduction from the "University Prints." In this way the student may be asked for a considerable amount of definite work at home, quite aside from his reading.

In closing it may be remarked that some instructors object to an outline on principle because it "steals your thunder." I have been at pains to avoid descriptions, detailed analyses, picturesque illustrations, anecdotes and biographical material. "The things the teacher would like to say" are not put into the outline. The essentials are presented in concentrated form, with a certain calculated bareness of statement. And yet, I have tried hard to make the outline readable, and even interesting to those who are seriously studying the subject.

Perhaps the outline contains more historical material than one would expect; teachers have sometimes asked why I put in so much. The answer is, "*To save time for art.*" One of the maladies of the modern class room is the absence of the feeling of leisure. By presenting our subject with proportion and completeness in outline, the teacher is left a certain degree of liberty, and a little time, *to clinch the essential point; to explain the point that is hard to understand; and to "say the interesting thing."*

The interesting example of a syllabus presented and distributed by Mr. Churchill is unfortunately too long to be printed here.

The Hunter-Artists of the Old Stone Age.

PHILIP VAN NESS MYERS.

During the last twenty years two important chapters have been added to the prehistoric story of man.

One of these chapters has been added by the discoveries in Crete, which have revealed the existence of a previously unsuspected civilization lying a thousand years and more back of the civilization of historic Greece and which have given us a new starting point for the history of Hellenic Culture.

The second chapter has been added by the astounding revelations of the engraved and painted grottoes, frequented by the cave-men of the Old Stone Age, in southern France and northern Spain. In some respects this chapter exceeds in interest and significance the one telling of the early Aegean civilization, since it takes us immeasurably farther back into prehistoric times. For the pictures on the walls of these caverns were made, as we have intimated, by men of the Old Stone Age. In comparison with them the paintings of the most primitive rock-tombs of ancient Egypt are of yesterday. In truth, it is these pictured grottoes of Europe, and not in the decorated tombs of the Nile-land nor on the lettered tablets of the old libraries of Babylonia, that we now read the earliest chapter of the history of our race. In these mystic caverns we have a revelation of what is probably the oldest phase of the long evolution of men that will ever be unveiled to us. It is this which lends such extraordinary interest to them—and is what led me, five years ago, to make a pilgrimage to the most important of the French caverns.

The grottoes whose walls and ceilings bear the remarkable etchings and paintings we are to examine are situated, as we have said, in southern France and northern Spain, which region was the center of the Paleolithic culture of which these drawings and frescoes preserved a record. The first of these mural paintings were discovered in 1879 in a cave named Altamira in northern Spain. One day in that year a Spanish gentleman, Sautuola by name, an amateur archaeologist, visited this cavern for the purpose of

making some excavations. His little daughter chanced to accompany him. Her small size and nimbleness enabled her to creep in under the low ceiling of the cavern. Soon her father's attention was attracted by the child's cries that there were images of beasts on the roof of the cave. Sr. Sautuola with some difficulty crept in to where his little daughter was, and was amazed to see that the low vault of the cavern was covered with great polychrome frescoes of various animals, among which he could easily make out horses and bison. The following year, 1880, Sautuola published a description of the pictures. The announcement of the discovery and the attribution of the work to men of the Old Stone Age created a vast sensation. Great crowds of the curious and of the learned visited the cavern. The columns of the journals of the day were filled with controversial discussions of the astonishing discoveries. For the antiquity of the drawings and paintings was at once challenged by several anthropologists and antiquarians who declared them to be of no great age—probably the work of some “nature-faker,” some “modern Apelles,” who had amused himself during idle hours with this diversion. In a word, the claim that was made for the immense age of the paintings, in view of the brilliancy of the colors and of the wonderful perfection of the art, was simply unbelievable.

The result of this skepticism was that the discovery of the Altamira paintings was forgotten, and for fifteen years the matter was buried in oblivion. Then in 1895 there was discovered in a French grotto, named La Mouthe, in the Dordogne department, wall *engravings* of mammoths and other animals. This recalled to memory the long forgotten frescoes of Altamira. Then in 1901, only sixteen years ago, another French cavern, known as Font-de-Gaume, was found with *paintings* on its walls similar to those of the Spanish cavern. The great age of these was estab-

lished beyond possibility of doubt. Skepticism respecting the genuineness of the Spanish frescoes now gave place to conviction of their high antiquity and of their significance for the history of art and the conditions of human life in Europe at an age immensely remote.

In 1902 two noted archaeologists, M. Breuil and Cartailhac, were commissioned by L'Academie des Inscriptions to examine critically the Spanish cavern. Cartailhac was one of those who, on the first announcement of the discovery, had denied the authenticity of the frescoes. Convinced now of the high antiquity of the pictures he published a confession of his earlier error under the caption, "My Crime as a Skeptic."

All doubt as to the nature and value of the pictures having been removed, a systematic search for new ornamented caverns was begun, with the result of the discovery, before the outbreak of the great war, in the south of France and the north of Spain of above thirty ornamented grottoes.

Since 1902 copies by means of tracings, sketching and photographing have been made of all the drawings engraving and paintings on the walls of the chief caverns and costly publications are making the discoveries known to all the world. The most important of the French caverns have been acquired either through gift or by purchase by the French government and can now be visited only under the guidance of a care-taker.

First, a word respecting the grottoes themselves. Those in France are mostly narrow subterranean water channels worn by ancient underground tributaries of the rivers of the country. They vary in length from a few hundred to two thousand or more feet. Being now often partly filled with deposits of earth, with falls of rocks, and almost choked in places by stalactites, these caverns can be explored only with

difficulty. In places the passage-way is so narrow that a person can just squeeze through, and then again the roof hangs so low that he can proceed only by bending almost double. Of course not a ray of sunlight ever penetrates the deep recesses of these grottoes. The visitor picks his way by the dim light of a candle or lantern.

And now a word regarding the evidence for the high antiquity of these drawings and frescoes. The men who made the pictures lived at the entrances of the ornamented caves or beneath the shelter of neighboring overhanging cliffs, and left great heaps of refuse in front of these shelters, or on the floor of the caverns. In these deposits are found the rude tools and weapons of these troglodytes. Invariably these are of the *Old Stone Age* types. The deposits belong incontrovertibly to that remote period of prehistoric times. But the pictures are anterior to or at least contemporary with these deposits, for in some cases the pictures are found on portions of the wall covered by the deposits containing these palaeolithic implements.

Again, in many cases the drawings are partly covered with a thick stalactic incrustation, which witnesses to their great age. Still again, the art of these caverns is the well-known Palaeolithic mobile art represented by the engravings or etchings on pebbles and on pieces of bone, horn, and ivory which have been accumulating in our museums during the past fifty years and more. It is Palaeolithic and not Neolithic art.

Furthermore, the animals depicted in this mural art—The long-haired mammoth, the two-horned rhinoceros, the bison, the reindeer, the cave bear, the cave lion, the giant deer, the musk sheep—constitute the distinctive fauna of the Old Stone Age. These representations of them could have been made—the evidence of this is in the pictures themselves—only by

keen-eyed men who had seen the living animals and studied every posture and habit of the creatures.

[Mr. Myers showed a beautiful series of colored slides of the paintings. It has been found impracticable to reproduce the colored plates here. Therefore the discussion of these slides is omitted.]

Dr. Osborn calls the men who painted these pictures the "Palaeolithic Greeks."* The race was one, he declares, "more highly endowed with artistic sense and ability than any uncivilized race which has ever been discovered." The anthropologist Arthur Keith pronounces the race "one of the finest races the world has ever seen."

Dr. Osborn thinks the race developed in Asia, and came into Europe about 25,000 years ago by way of North Africa—the path followed later, but still in prehistoric times, by the Mediterranean Race, and in historic times by the Arabs.

Something now as to how the frescoes were made. The material used, the mode of its preparation, and the manner of its application.

The red and yellow colors, which are the tints most largely used, are mineral pigments and were derived from the red and yellow ocher with which the regions of the caverns abound. Sometimes the material was used in the form of crayons. Many pieces of crayon have been found in the caverns, often with the ends worn by use. Sometimes the ocher was reduced to a powder by crushing. Abundant traces of the powdered ocher are found in the deposits of the caves occupied by the men of that age. Small quantities have been found in bones or horns used as color tubes. The powder was mixed with the marrow or fat of animals. Flat stones or the shells of bivalves served as palettes. These have been found with the colors still upon them. The paint was applied sometimes with

*Osborn, *Men of the Old Stone Age*, p. 300.

the finger, and sometimes with a brush, as a careful examination of the picture discloses.

The work was done by the light of torches or lamps, for the figures, as we have seen, are for the most part hidden in the recesses of the caverns where not a ray of the light of day has ever penetrated. That lamps were sometimes used we know, for several stone lamps have been found. The fat of animals served as oil, as is the case among the Eskimo today. It is probable that the pictures were made by a class or caste—like the Shamans or Medicine Men of existing savage tribes.

The grounds of this supposition will appear as we now seek an answer to the question, Why were these pictures made? for we cannot suppose them to be merely the expression of an art impulse—of art for art's sake. They were not merely decorative. Their position in the absolutely dark and almost inaccessible recesses of the grottoes, sometimes on ceilings where they can be seen only by the observer assuming a painful position on his back negatives such a supposition. We must assume the caverns where they are found to have been sacred places, and the pictures to be the expression of some superstitious or religious beliefs of the men who made them. Such is always the dominant motive in the art of primitive or savage man.

Speaking of the ruling motive in the decoration of pottery, the anthropologist A. H. Keane (*Man Past and Present*, p. 403) says: "To elaborately decorate a vessel without introducing a religious symbol, was to the ancient potter an impossibility. . . . So it was with the Van Eycks, the Giottoes, and others before pictorial art became divorced from religion in Italy and the Low Countries." Now we may be quite sure that pictorial art in the Palaeolithic Age had not yet been divorced from religion or from what with savage man corresponds to religion, namely, totemism and magic. It is in this direction doubtless that we must look for

an explanation of the mysteries of the ornamented caverns of the European troglodytes.

But before looking in this direction for light, we must first get rid of the very natural idea that the man who made such pictures as we have been viewing must have been men of a high degree of culture. "We imagine," say the authors of *La Cavern d'Altamira* (p. 146), "that if we could have visited the troglodytes who made these pictures we should look upon a civilization refined, luxurious and of an elevated order. This is an illusion which comparative ethnology causes to disappear." And comparative ethnology, which here means the comparison of the art of the European troglodytes with that of existing savages, causes the illusion to vanish because it reveals the fact that a high degree of artistic talent may and often does co-exist with a very primitive culture. The Bushmen of South Africa, perhaps the lowest in culture of all existing savages, are surprisingly good artists. (Here is a specimen of their work. These figures form part of a fresco on the walls of a cavern in Basoutoland. They are painted in black, white and red colors. Of course the work is not comparable to that of the European troglodytes, yet it is sufficiently good to dispell the illusion that considerable skill in drawing and painting implies a high degree of general culture.)

Freed from all illusions respecting the degree of culture the cave men of Europe had attained, and assuming them to have been on a very low level of culture, we shall by studying the conceptions and practices of existing semi-barbaric races, probably discover what ideas and beliefs supplied the motives which created the art of the pictured caves of France and Spain.

We have suggested that the totemism and magic of existing races might hold the key to the solution of the mysteries of our Palaeolithic caverns. Now among our Northwest Indians we find something analogous

to what we have seen on the walls at Font-de-Gaume and Altamira. The familiar totem poles of the Alaskan natives may be regarded as merely a different expression of those primitive conceptions which covered with engravings and paintings the walls of the caverns of Europe. The pictures may be explained as totems. And this is the explanation given by some scholars. "I do not hesitate to recognize in this singular school of animal painters," says the archaeologist Salomon Reinach, referring to the pictures of the French and Spanish caverns, "adepts of primitive totemism" (*Repertoire de l'art Quarternaire*, p. XXIX).

The Eskimos, whom some anthropologists believe to be the direct descendants of the European troglodytes—they conceive them to have followed the migrating reindeer and mammoth towards the northeast into Siberia and across Behring Straits into North America—these people of the far North, some of whom are still in the Neolithic stage of culture, paint with red ocher pictures of the reindeer, seal and walrus, with the belief that the magical influence of these pictures will put the animals in their power and give them success in the hunt.

All savages have similar superstitious beliefs. They do not like to have their pictures taken because they think the possession of such pictures by another gives that person power over them. So the Alaskan Indian carries the image of the seal or whale he hunts on his weapon in the belief that this will carry the weapon straight to its victim.

The Australians think to cause the animal they pursue to increase in number by performing certain ritual ceremonies around a picture of the animal drawn on the ground.

These same savages also paint in the dark recesses of caves, pictures of the game they hunt. These caves are tabu to women and to the uninitiated, who must not look upon the pictures on pain of death.

The Bushmen also have sacred caves the walls of which bear the totems of their chiefs, and here they meet before setting out on a great hunt (*La Caverne d'Altamira*, p. 239).

Beliefs and practices among the Zuni Indians also illuminate our subject. "These people," we quote now M. Capitan, "practice painting the figures of animals on the walls of their sacred houses. Those which serve the association of hunters are the theatre of ceremonies before the animal figures, in which the gods are invoked in order to obtain power over the game before the hunt, or in which they are thanked for success obtained" (*La Caverne d'Altamira*, p. 116).

In the Snake Dance of the semi-civilized Hopi Indians of Arizona, we meet with similar conceptions and practices. In an article in the Outlook for October, 1913, Ex-President Theodore Roosevelt gives an interesting account of this ritual dance. He says: "The snake dance and antelope dance, which we had come to see, are not only interesting as relics of an almost inconceivably remote and savage past—analagous to the past wherein our own ancestors once dwelt—but also represent a mystic symbolism which has in it elements that are ennobling and not debasing. These dances are prayers or invocations for rain, the crowning blessing in this dry land."

(As a part of these ceremonies there are ground or wall paintings. Here is a so-called sand-painting. It is made on the ground of various colored sands. It is a prayer for rain. Here are the thunder clouds and the rainbow. Here the rain-gods, holding the lightning, tipped with rain-clouds. The other symbols represent flowers, water-birds and all the things that rain will bring forth.)

"As a former great chief at Washington,"—we resume here our quotation from ex-President Roosevelt,—"I was admitted to the sacred room, . . . the *Kiva*, in which the chosen priests had for a fort-

night been getting ready for the sacred dance. . . . Entrance to the house, which was sunk in the rock, was through a hole in the roof . . . Below was a room perhaps fifteen feet by twenty-five. At the farther end of the room was the altar; the rude picture of a coyote was painted on the floor, and on the four sides paintings of snakes." Then, after speaking of the mystic worship of the priests in the gray twilight of the semi-subterranean painted temple, the writer adds this reflection: "The ritual and the soul-needs it met, and the symbolism and the dark savagery, were all relics of an ages-vanished past, survivals of an elder world."

Comparative ethnology then justifies us in assuming that the pictures of the painted caves of our European troglodytes were made by men in the stage of culture represented today by the Alaskans, the Eskimos, and the pueblo Indian tribes of Arizona and New Mexico; that their ornamented caverns were sacred places; that the pictures had a magical purpose; that the ritual ceremonies which we may believe were performed before them, like the mystic ritual in the painted temple of the Hopi Indians, were prayers or invocations for increase of game or for success in the hunt—blessings to these hunter-men, like the blessing of rain to the agricultural Indians of the dry lands of Arizona.

This interpretation forms one of the several explanations which have been offered why the pictures were hidden in the deepest recesses of the caves: "In order," said Abbé Breuil. "to render more complete that species of moral proprietorship which he imagined he had acquired, the hunter--artist drew his precious figures in the obscurest depths of the grottoes the vestibule of which formed his dwelling" (*La Caverne-de-Font-de-Gaume*, p. 15).

That this is probably a correct interpretation of the dominant purpose of the pictures seems to be con-

firmed by the discovery of a considerable number of figures transfigured by arrows or darts. This appears to indicate the use of a species of magic which as a survival in civilization is known as black magic, in which injury is sought to be done an enemy by inflicting the desired injury upon an image of the victim.

Still more interesting than the relationship of the magic art of Palaeolithic man to the like art of the backward races of today, is its relationship to the art of the earliest civilization of the ancient world of history. In the Valley of the Nile, six thousand years ago, the Egyptian artists engraved or painted upon the walls of grotto-tombs images of the things which the dead were supposed to have need of in the after life in the belief that prayers or magical incantations performed before them would turn them into the real objects which they represented. This is magic pure and simple. It is in essence the same magic as we meet with in the pictured caverns of Palaeolithic man. Was it in Egyptian civilization a survival from a long-vanished primitive culture, like that survival of the Snake Dance in the semi-barbaric culture of the Hopi Indians?

We believe it was. Thus is all history illuminated by the light which streams from the marvelous frescoes of the Old Stone Age grottoes of Europe. As the authors of *La Caverne d'Altamira* write: "The page of our local and prehistoric archaeology is transformed into a world view, and the interest of the subject imposes itself on all ethnographers, artists, philosophers, and historians, for the depths of these painted and sculptured caverns of our troglodytes are truly a chapter in the history of the human spirit" (*La Caverne d'Altamira*, p. 243).

The McLeager in the Fogg Museum and Related Works in America.

GEORGE H. CHASE, *Harvard*.

The Fogg Museum at Cambridge has recently acquired two heads in the style of Scopas, which, with

the copy of the Meleager, loaned to the Museum in 1899, gives us in our small collection of ancient marbles three monuments to illustrate the work of this important master of the fourth century. It seemed to me, therefore, that it would be worth while to present the new accessions to the members of the Association and to try to bring them into relation with other similar works in this country.

It is less than forty years ago that the excavations of the French School at Piali in Arcadia, within the limits of the ancient city of Tegea, brought to light some battered fragments of the pedimental groups of the temple of Athena Alea and laid the foundations of all modern study of Scopas. The most important of the fragments were two human heads and the head of a boar, which, in spite of their mutilation, were sufficient to suggest the quality of the master, ranked in antiquity with Praxiteles and Lysippus as one of the great sculptors of the fourth century. Critics at once pointed out that here was the work of a sculptor who was almost the exact antithesis of Praxiteles. The square head, the sharp turn of the head upon the neck, the round, wide-open eyes, with their strongly emphasized lids and upward gaze, above all the heavy roll of flesh above the outer corners of the eyes were quickly emphasized as evidence of ideals quite the opposite of those expressed in the dreamy, contemplative heads of the Hermes and other Praxitelean works. It was noted, too, that the lips, in the heads from Tegea, had evidently been open so as to show the teeth, and the nostrils dilated, further emphasizing the impression that the figures had been represented under stress of strong emotion. The catch-phrase "intensity of expression" was soon struck out and taken up as the label of Scopasian style.

More recent researches at the site of the temple of Athena Alea have resulted in the discovery of further fragments from the pediments, but have not greatly

changed the inferences made on the basis of the first discoveries. It is these two heads, after all, to which we go back again and again to test the attributions that are made to Scopas and his followers.

Of such attributions there has been no lack; and if I venture to add to the list of attributed works, I do so in the knowledge and with the hope that you will not hesitate to criticize any ideas that I may advance.

Among all the works that have been attributed to Scopas himself, none has been more generally accepted than a standing figure of Meleager, of which the example in Cambridge is in some respects, I venture to think, the best copy. The most famous example is the Vatican Meleager, an almost perfectly preserved Roman copy of the bronze original in which the Scopasian traits have been largely slurred over and lost through the intervention of the copyist, but which gives an excellent idea of the alert, vigorous pose. The awkward drapery is very surely an addition of the copyist's, introduced, probably, as a means of gaining additional support. In this respect, the much-restored copy in Berlin no doubt comes nearer to the original, though in most other ways it is of little value. The best copy of the head is often thought to be that in the garden of the Villa Medici in Rome. It is placed on a slender body, with which it obviously has no connection, and splendidly set up under an arbor, as an ancient statue should be placed, in full sunlight, not in the diffused light of a museum.

The Fogg Meleager Fig. 1 creates, at first sight, a less favorable impression than the Vatican copy. It is little more than a head and torso, for although several other fragments were found when the statute was discovered at San Marinella near Rome in 1895, only a bit of the left arm could be attached to the larger pieces. But though far from complete, it seems to me to give a better impression of the style of the original than any of the other copies. What is most striking in

this example is the vigorous handling of the marble, which in places amounts almost to harshness. There is no slurring over of details of anatomy, no softening of the expression anywhere. A comparison with the Medici head is especially instructive. Placed beside the Fogg Museum example, the Medici head, with its full, rounded lips, its longer, narrower eyes, seems almost sentimental. In side view, there is a similar contrast. In the Fogg Museum figure, the deep sinking of the inner corner of the eye, the deep, irregular grooves in which the marble is cut to suggest the disordered hair, the prominent bony structure of the skull, all produce an effect of almost brutal strength, which is lacking in the softer treatment of the Medici head. One may like the Medici head better, but if we judge by the heads from Tegea, it was just this vigorous treatment that was most characteristic of Scopas. Because of this quality, it has sometimes been thought that the Fogg Museum copy is a Greek work of the fourth century, almost contemporary with the original itself. In view of the finding-place, however, it seems to me more probably a work of the Roman period, but the work of a copyist of much more than ordinary skill, one who had the ability to reproduce very closely the quality of the original. It is a curious fact that the statue was found less than a hundred yards from the spot where the Berlin Meleager was discovered fifty-seven years before.

Neither of the two recent acquisitions of the Museum rivals the Meleager, though both are not without interest. The first, a mutilated head, Fig. 2, was received in 1913 as a gift from Mr. E. P. Warren. Owing to the loss of the whole lower portion of the face, the problem of exhibiting the head has considerably exercised the Directors of the Museum. Since this photograph was taken, the plaster support has been considerably cut down, to the great advantage of the appearance of the fragment. That it bears a close relationship to Scopas seems clear from the round,

wide-open eyes, with their strongly emphasized lids, and from the modelling of the forehead, with the roll of flesh over the outer corner of the eyes. The deep cutting of the hair is similar in many ways to the treatment of the hair in the Fogg Meleager. The workmanship is remarkably crisp and fresh, and justifies us in assigning the head to a fourth century sculptor, an immediate and close follower of Scopas.

The second head, Fig. 3, in the Fogg Museum was acquired in 1915. It was brought with a part of the Van Rensselaer Fund, received in 1913 for the purchase of objects for the Collection of Classical Antiquities. Here again, in spite of great mutilation, many Scopasian qualities are evident,—above all, the square skull, the round eyes, the open lips, the distended nostrils. The surface has been badly injured almost everywhere, but even if all possible allowances are made, the workmanship appears inferior to that of the Warren head. It seems to me, however, to suggest a Greek master, rather than a copyist of the Roman period. On this basis, I am inclined to date it in the third century, B. C., and to regard it as the work of an imitator of Scopas in this later period.

Among other works in America which reflect the style of Scopas, the two with which I am most familiar are two heads in the Museum of Fine Arts in Boston. One, which has been in the Museum since 1897, is a head of Heracles, almost perfectly preserved except for the nose, which has been restored in plaster. The Scopasian character of this head is obvious at a glance, though some of the characteristic traits have been "toned down," as so often happens in the work of copyists. That it is a copy is proved by the existence of several replicas. One is tempted to suggest that this series of works is based on the Heracles by Scopas which Pausanias saw in the Gymnasium of Sicyon (Paus. 2, 10, 1), but the existence of other types of Heracles which exhibit Scopasian qualities

makes certainty impossible. The Boston head has sometimes been thought to be a work of the fourth century, but it seems to me to be rather a product of the Roman age, made by a copyist of more than ordinary ability.

The other Scopasian head in Boston, which has been in the Museum since 1901, presents an interesting problem. It represents a boy, or, at least, a very young man. In some ways, it shows closer similarities to the heads from Tegea than any of the works that we have considered. The sharp turn of the head to the right, the upward gaze, and the deeply shadowed eyes combine to produce an effect of pathos which at once recalls the heads from the pediment. The nostrils are dilated, the lips open. Yet other qualities suggest that other influences, too, have been at work. The face tapers decidedly towards the chin, the eyes are comparatively long and narrow, the hair is sketchily rendered,—traits which suggest the manner of Praxiteles, rather than that of his older contemporary. All this points to an eclectic sculptor, probably of the end of the fourth or the beginning of the third century, B. C., and to this date I am inclined to assign the work.

Finally, in the *American Journal of Archaeology* for 1909, pp. 151-157, Professor Bates, of the University of Pennsylvania, published a head of Heracles, which is said to have been found at Sparta in 1908. It was afterwards loaned for a time by the owner, Mrs. John Newbold Hazard, of Peacedale, R. I., to the Museum of Fine Arts, where I had the pleasure of seeing it. Professor Bates recognized the Scopasian qualities in the work, and argued that "it is probably a very good copy of a lost work of Scopas." More recently Dr. Caskey, of the Museum of Fine Arts, has pointed out that here, too, another influence than that of Scopas is discernible, that "the shape of the lips, the rendering of the flesh on either side of

the mouth, and the dimple in the chin can be closely paralleled in heads which are to be assigned with certainty to Praxiteles or his school." To this one might also add the long and narrow eyes, which have little of the Scopasian quality, but produce, as Professor Bates himself argued, an expression of earnestness rather than of intensity. Here again, therefore, we seem to be dealing with an eclectic work, which, although it shows the influence of Scopas, can hardly be associated directly with the sculptor or his school. I am inclined to agree with Dr. Caskey in dating it in the later years of the fourth century.

In American collections, then, we have at least six works that show the influence of one of the six great sculptors of Greece. No doubt there are others. Indeed, one of my purposes in presenting this series was that I might hear of other examples and receive suggestions about the works that I have mentioned. But I had another motive also. It seems to me that we teachers of the history of art do not always make full use of original materials which lie ready to our hands if we will but use them. We Americans, as a nation, are not usually charged with excessive modesty; we are generally thought to err in the opposite direction. But do we not, habitually, underrate the wealth of our museums and collections? Do we not too often give the impression to our classes that, so far as works of art are concerned, there is not much to be seen in America? No one, of course, would argue that any of our American museums and private collections as yet rivals the famous collections of Europe, except in rare cases and for special classes of monuments. But with the wonderful growth of museums and the museum idea which we have witnessed in this country in recent years, it is certainly true that many phases of the history of art and the characteristics of many artists can be perfectly well shown by means of original works which the student

can see without the necessity of foreign travel. And we all know from experience the thrill which the student feels when he stands before an original monument and realizes that it is "the real thing," not a plaster cast or a photograph. One way, surely, in which we can help the cause of art in America is to encourage our students to cultivate the museum habit and to make them realize that they need not wait until they can travel abroad before they can expect to see original works and even masterpieces.

Committee Reports.

The Committee on time and place recommended that the next annual meeting be held in the Metropolitan Museum, New York City during the Easter Holidays, 1918. The report was adopted.

Appropriate resolutions were adopted expressing the thanks of the Association to those whose efforts had made this meeting a success.

In accordance with the report of the Committee on nominations the following officers were elected:

PRESIDENT: JOHN PICKARD, *University of Missouri, Columbia, Mo.*

VICE PRESIDENT: GEORGE H. CHASE, *Harvard University, Cambridge, Mass.*

SECRETARY AND TREASURER: CHARLES F. KELLEY, *Ohio State University, Columbus, Ohio.*

Directors:

EDITH R. ABBOTT, *Metropolitan Museum.*

HOLMES SMITH, *Washington University.*

COLLEGE ART ASSOCIATION OF AMERICA CONSTITUTION

As amended at Buffalo 1915.

ARTICLE I.—Name.

This association shall be known as the College Art Association of America.

ARTICLE II.—Purpose.

The object of this association is to promote art interests in all divisions of American colleges and universities.

ARTICLE III.—Membership.

Section 1. Membership in this association is of two kinds:—Active and Associate.

Section 2. Active Membership. All instructors in the history, practice, teaching or theory of the fine arts in a college or university of recognized standing and all who are engaged in educational work on the staff of any museum or art gallery of recognized standing are eligible for active membership.

Section 3. Associate Membership. All persons interested in the object of this Association are eligible for associate membership.

Section 4. Election of Members. Any eligible person may become an active member on the payment of the annual dues. Any person may become an associate member on the presentation of his name by an active member, and the payment of the annual dues.

Section 5. Duties and Privileges of Members. Active members have the full and unlimited privileges of the Association. Associate members have the privilege of attendance at all meetings of the Association and may speak to a question, but may not vote on any question except on time or place of meeting, and dues.

ARTICLE IV.—Officers.

Section 1. Officers and Terms of Office. The officers of this Association shall be chosen from the active membership and shall consist of a President, a Vice-President, a Secretary and a Treasurer, who shall be elected annually, and of an Executive Board consisting ex officio of the officers above mentioned and six elected members, whose terms of office shall be three years. These elected members shall be divided into three groups of two each, the terms of office of members of one of such groups expiring each year.

Section 2. Nomination of Officers. A nominating committee, composed of three members, shall present nominations for all officers. Other nominations may be made from the floor.

Section 3. Election of Officers. All officers shall be elected by a majority vote of the active members of the association present at the meeting at which the election is held.

ARTICLE V. Duties of Officers.

Section 1. Duties of President. The President of the Association shall preside at all meetings of the Association and of the

Executive Board, shall appoint committees and shall perform such other duties as the Executive Board may assign to him. In his absence his duties shall devolve successively upon the Vice-President, upon the Secretary, and the Treasurer. In the event of the death or resignation of the President, the Vice-President shall succeed to the office of President.

Section 2. Duties of the Secretary. The Secretary shall keep the records of the Association and perform such other duties as the Executive Board may assign to him.

Section 3. Duties of the Treasurer. The Treasurer shall receive and have the custody of the funds of the Association, subject to the rules of the Executive Board.

Section 4. Executive Board. The Executive Board shall have charge of the general interests of the Association, shall call regular and special meetings of the Association, appropriate money, and in general possess the governing power in the Association except as otherwise specifically provided in this Constitution. The Executive Board shall have power to fill vacancies in its membership occasioned by death, resignation or failure to elect, such appointees to hold office until the next annual election of officers.

Section 5. Quorum of Executive Board.

Five members shall constitute a quorum of the Executive Board and a majority vote of those in attendance shall control its decisions.

Section 6. Quorum of the Association.

Ten members shall constitute a quorum of the Association, and a majority vote of those members in attendance shall control its decisions.

ARTICLE VI. AMENDMENTS.

Notice of a proposed amendment to this Constitution shall be presented to the Executive Board at least two months before a regular or special meeting. The proposed amendment shall then be printed and sent to the members of the Association at least one month before the meeting. At that meeting the board will present with its recommendation the proposed amendment. A two-thirds vote is necessary for adoption.

BY-LAWS

Adopted at Pittsburg, December 28, 1912.

I.

A member not paying his dues for two years shall be dropped from the Association.

II.

The dues of members shall be three dollars a year.

III.

An auditing committee of two shall be appointed at each meeting of the Association.

IV.

All bills of the Association shall be approved by the President and Treasurer of the Association before payment.

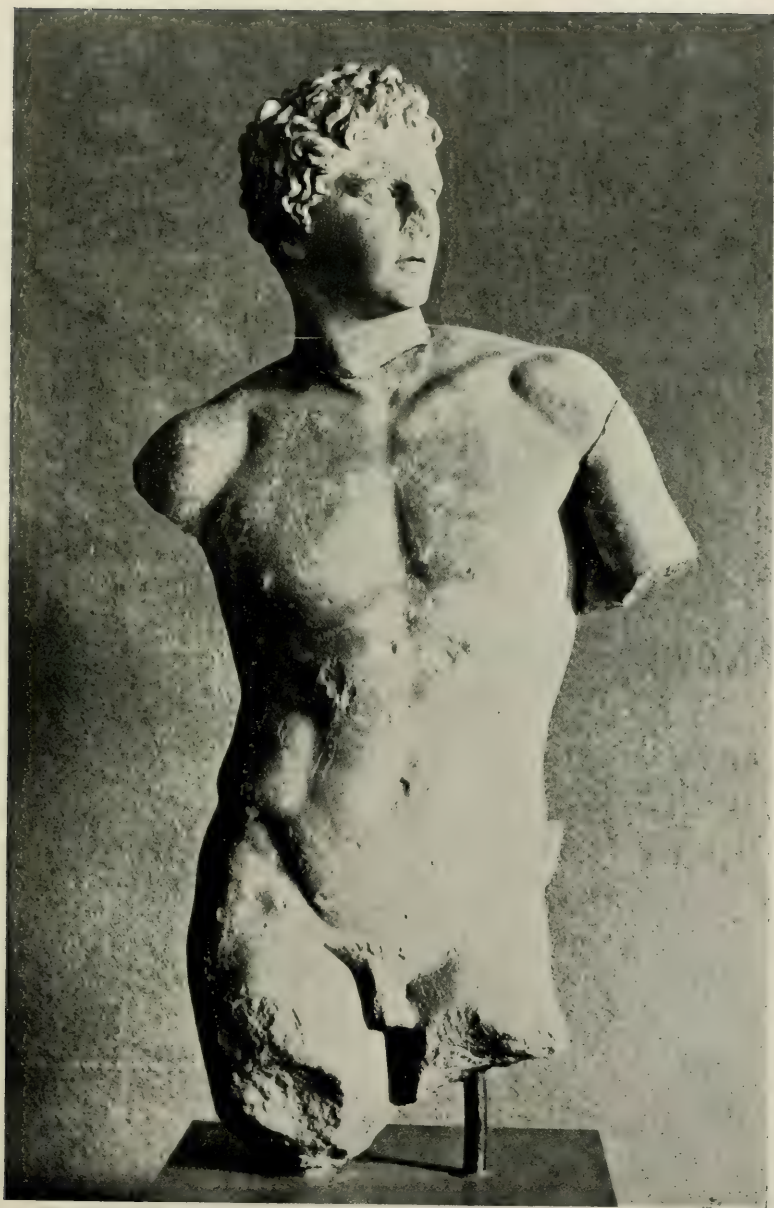


Figure 1.—FOGG MELEAGER.

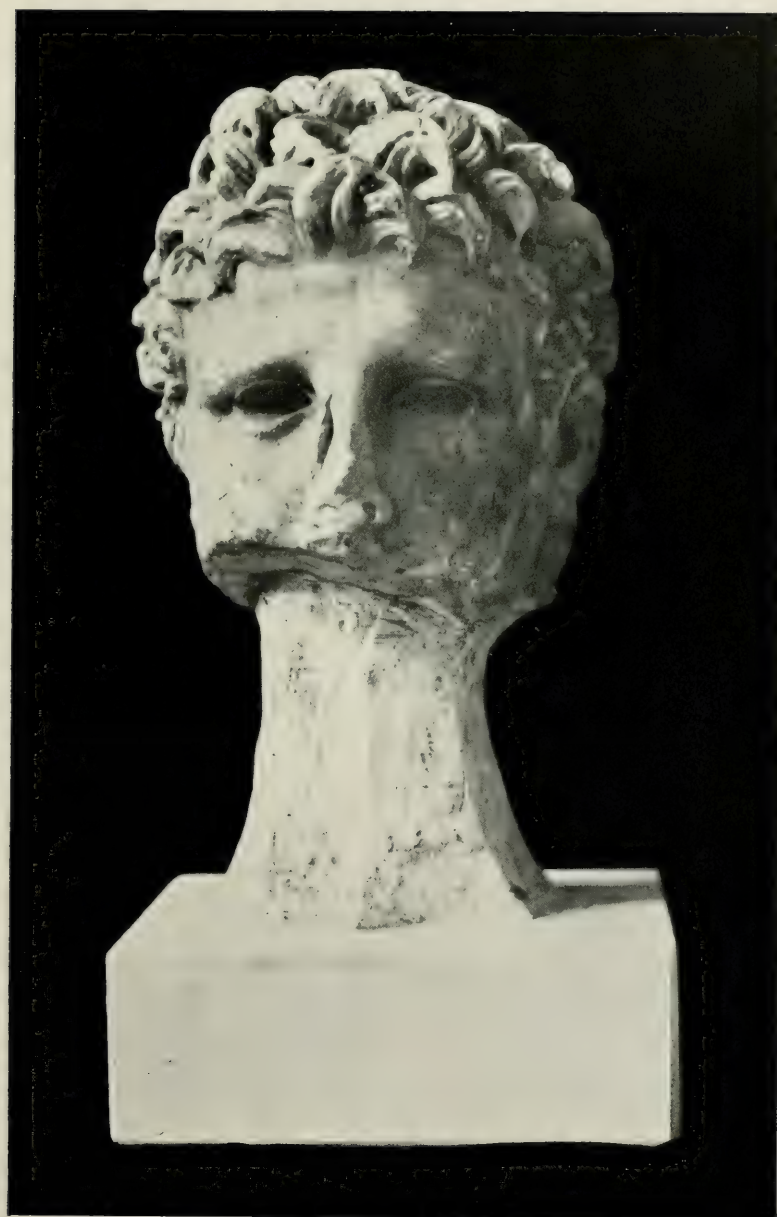


Figure 2.—WARREN HEAD.

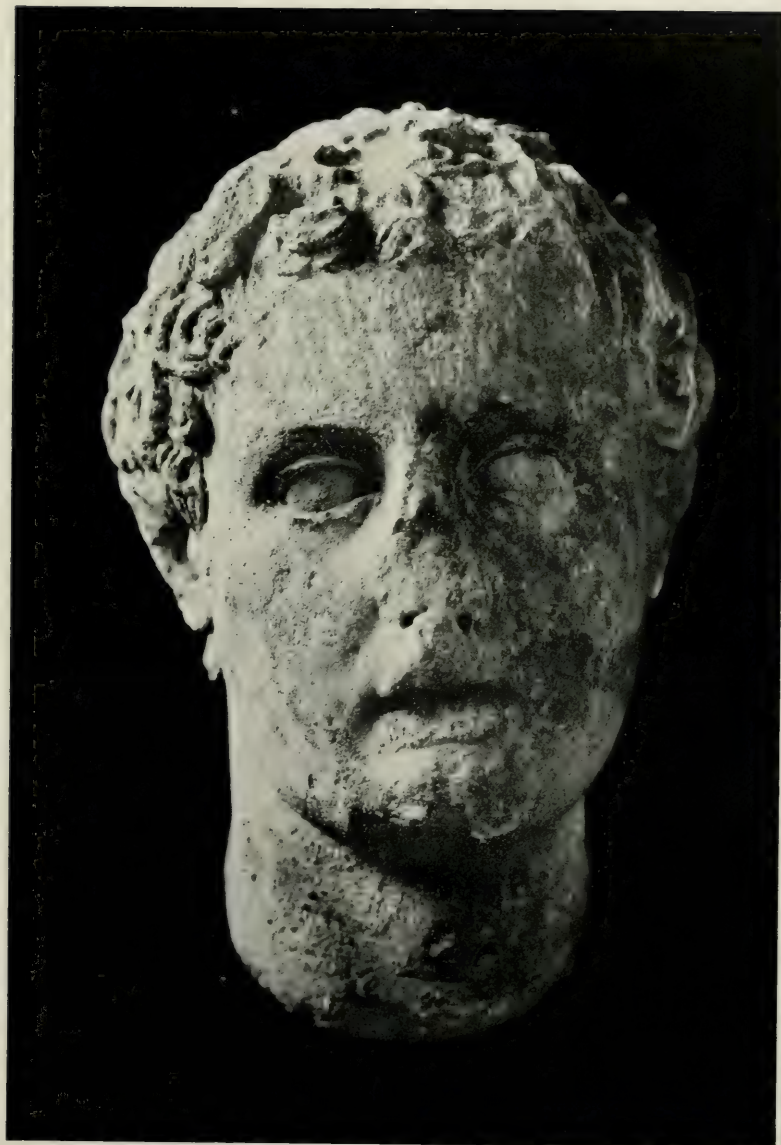


Figure 3.—VAN RENSSELAER HEAD.

The Bulletin
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Of America

Number 4

September
Nineteen Hundred Eighteen

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THE BULLETIN

The Bulletin of the College Art Association of America is distributed free to all members.

Membership is of three kinds:—Sustaining, Active and Associate. Those engaged in art education in college or university, or in a museum or art gallery are eligible for sustaining or for active membership. Others interested in the object of this association are eligible for sustaining or for associate membership. The annual dues of sustaining members are ten dollars; of active and of associate members, three dollars.

Members may obtain, while the supply lasts, additional copies of this Bulletin No. 4, for one dollar a copy; of previous Bulletins Nos. 2 and 3, for sixty cents a copy.

For a limited time, libraries and other institutions which become associate members for the current year may obtain the two previous Bulletins Nos. 2 and 3, together, for one dollar.

Bulletin No. 1 is out of print.

Applications for membership, requests for additional copies of the Bulletin, remittances of dues, and other correspondence should be addressed to

JOHN SHAPLEY,
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AN ORGANIZATION FOR THE ADVANCEMENT
OF THE STUDY OF THE FINE ARTS IN
AMERICAN COLLEGES AND UNIVERSITIES.

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College Art Association of America

The Seventh Annual Meeting of the Association, though it was convened in New York near the close of our first year in the great war, was the largest, most earnest and enthusiastic meeting ever held by the Association. This fact should give all friends of the cause we represent hope and courage. It was voted to print the papers and reports there presented in full in this the fourth number of the Bulletin.

PROGRAM SEVENTH ANNUAL MEETING OF THE COLLEGE ART ASSOCIATION OF AMERICA

METROPOLITAN MUSEUM

New York City, U. S. A.

Thursday, Friday, and Saturday, March 28, 29, and 30,
1918

THURSDAY, MARCH 28, 10 A. M.

Metropolitan Museum

Class Room A

Address of Welcome: EDWARD ROBINSON, *Metropolitan Museum.*

Reports of Committees:

Secretary-Treasurer: CHARLES F. KELLEY, *Ohio State.*

Auditing: GEORGE B. ZUG, *Dartmouth.*

Books for the College Art Library, ARTHUR POPE, *Harvard.*

Reproductions for the College Museum and Art Gallery: DAVID
M. ROBINSON, *Johns Hopkins.*

Private Collections in the United States: MARIE A. SAHM, *Colorado
College.*

President's Address:

Art's Counter-Offensive: JOHN PICKARD, *Missouri.*

1 P. M.

Luncheon at the Museum Restaurant by invitation of the Trustees.

2 P. M.

Gallery tours to various Collections in the Museum by Miss Abbott and
Mrs. Vaughn.

3 P. M.

In Class Room A

Art and war: DUNCAN PHILLIPS, *Washington, D. C.*

Robbery and Restitution of Works of Art in the Present War: ALFRED M. BROOKS, *Indiana.*

Art War Relief: MAUD M. MASON, *New York City.*

The Analysis of Beauty: JOHN SHAPLEY, *Brown.*

Technical and General Education in the Arts: E. RAYMOND BOSSANGE, *Carnegie Institute.*

7 P. M.

Dinner at Hotel McAlpin followed by a "Round Table" discussion on:
Ways and Means of Securing Proper Recognition for Art Teaching in our Colleges and Universities."

Opened by

GEORGE B. ZUG, *Dartmouth.*

GERTRUDE S. HYDE, *Mt. Holyoke.*

GEORGE H. EDGEELL, *Harvard.*

FRIDAY, MARCH 29, 10 A. M.

Metropolitan Museum.

Class Room A

Preparation of the Child for a College Course in Art: BLAKE-MORE GODWIN, *Toledo Museum.*

Value of the Study of Art to the Students in Colleges and Universities:
Opened by

JOHN COTTON DANA, *Newark Library.*

JOHN C. VAN DYKE, *Rutgers.*

WALTER SARGENT, *Chicago.*

LLOYD WARREN, *New York City.*

EDWARD ROBINSON, *Metropolitan Museum.*

HENRY TURNER BAILEY, *Cleveland Museum.*

SAMUEL P. CAPEN, *Bureau of Education.*

1 P. M.

Luncheon at the Museum Restaurant.

2:30 P. M.

Members of the Association are invited to visit the Collections of
Mr. Henry C. Frick, Fifth Avenue and 70th Street, at 2:30 P. M.
and those of Mr. George Blumenthal, 50 East 70th Street, at 4 o'clock.

7 P. M.

Dinner at Hotel McAlpin followed by "Round Table" discussions:
Standardization of Art Courses: ALICE V. V. BROWN, *Wellesley.*

A Course in Fine Arts for Candidates for Higher Degrees: ARTHUR W. DOW, *Columbia.*

Research Work and Graduate Teaching in Art: ALFRED V. CHUBCHILL, *Smith.*

SATURDAY, MARCH 30, 10 A. M.

Metropolitan Museum.

Class Room A

The Art Museum and the Teaching of the Fine Arts: EDWARD W. FORBES, *Fogg Museum*.

Non-Technical Art Education in our Higher Institutions of Learning: RALPH ADAMS CRAM, *Boston*.

Design, Craftsmanship, and in the Imitation of Nature, in Ancient and Modern Art: CLEMENT HEATON, *New York City*.

Art of Auguste Rodin: CHARLES R. MOREY, *Princeton*.

Committee reports:

Publication.

Time and Place.

Resolutions.

Nominations.

Election of Officers.

Business.

An Amendment is Proposed Providing for "Sustaining Members."

1 P. M.

Luncheon at the Museum Restaurant.

2 P. M.

Through the kindness of Mr. J. Pierpont Morgan, the members will be shown the Morgan Library.

3-5:00 P. M.

A reception will be held at the house of Senator Wm. A. Clark, 962 Fifth Avenue, to which members of the Association are invited.

THURSDAY, MARCH 28, 10:00 A. M.

Metropolitan Museum

Class Room A

Address of Welcome:

EDWARD ROBINSON, *Metropolitan Museum*.

Mr. President and Members of the College Art Association: It is my happy privilege to represent the Trustees of the Metropolitan Museum of Art in welcoming the Association to the Museum upon the opening of its seventh annual meeting, and to assure you that this welcome is of the most sincere and cordial kind. It is a comfort as well as a pleasure to know that in these days when the world is blackened by calamity, some of those who cannot take active part in the war for liberty and civilization, or whose sense of patriotic duty keeps them at the posts which they have heretofore

occupied, have come together from many and distant parts of our country for the purpose of discussing the interests which led to the formation of this Association, and which we all wish to see kept alive through these troublous times.

The Museum is always glad to welcome any body of serious men and women whose aims are kindred to its own, and this is especially true in your case. It sympathizes most heartily with the purpose of the College Art Association as this is set forth in the first article of its constitution, namely, "to promote art interests in all divisions of American Colleges and universities." It believes in the men and women who are carrying out that purpose. It wants both to help and to be helped by them; and it appreciates what they have already accomplished, while sharing their hopes for still greater work in the future.

Moreover, the Museum welcomes especially a gathering like this within its doors because it aims to be, and wishes to be considered as, primarily an educational institution and an educational centre, not only for our city but for the country at large. Only by establishing itself firmly upon this ground can the great gifts which have been made to it be justified, or the generous support it receives from the City of New York. In the educational work which it has undertaken in other ways than by the mere growth of its collections, I think it may claim already a measurable success with two classes of our people—the lowest and the highest. By the lowest I mean the children, beginning with those who are hardly of school age, and who now come in large numbers to attend our "Story Hours," after which they are taken to the galleries to see the illustrations of what they have heard about. We also reach the older children up through the high-school grades, in a constantly increasing degree. By the highest I mean the men and women who are engaged in research work connected with the fine arts, and who, I am happy to say, come here from various parts of the country to make use of our library and our photographs as well as the material in our collections. But between these two there is still a large and important class whom

we hardly reach at all, a class in which this Association is particularly interested, and that is the college students, both undergraduate and graduate. In this respect the situation in New York today is a curious one, which would be ridiculous if it were not lamentable. Here on the one hand is the largest and best equipped museum in the United States, with an abundance of fine material relating to every branch and period of art, ready and anxious to put its facilities and opportunities at the disposal of everyone who can profit by them. At our doors is one of the largest and most progressive universities in the country, which professes to be keenly alive to all the interests of higher education, but which as yet has no department of fine arts, and gives no instruction in either the history or theory of art, except in its extension courses. In short, its thousands of students may go from one end of their curriculum to the other without ever entering our Museum or knowing what it has to teach.

In this case we have the situation in its most exaggerated form, perhaps, but I am sure it is typical of a condition which prevails in a smaller degree in many other places, and it is this condition which the College Art Association exists to overcome. The program of the present meeting, which has been so well prepared by its President, shows that this subject is to be discussed, and I trust it may be with fruitful results. To be sure these are not times when we can ask for or expect to receive large endowments for the objects we stand for; all the money that can be given should go now for the more pressing needs of the country. Yet we should not on that account relax our interest, or our efforts to win the interest of others for the future. Remember that while men are ready to give all they can to various war relief measures, they are not likely to bequeath money to them, because the need is a temporary one. We are not shut out from the hope of securing in their wills provision for adequate instruction in the fine arts; and I think it is to this method that we must chiefly bend our energies for the present in order to secure for this most important branch

of education the recognition it has so long lacked in all but a few of our colleges and universities.

Reports of Committees:

That of the Secretary and Treasurer, Charles F. Kelley, Ohio State, was received and after the report of the Auditing Committee adopted.

Auditing: GEORGE B. ZUG, *Dartmouth*.

The Committee reported that the books, vouchers, and balance of the Secretary and Treasurer were correct. The report was adopted.

Books for the College Art Library: ARTHUR POPE, *Harvard*.

The Committee reported a continuation of the work of previous years. In accordance with the recommendations of the committee the following resolution was proposed and adopted by the Association:

In pursuance of the objects aimed at by the Committee on Books for the College Art Library be it resolved that the said Committee during the year 1918-1919 be instructed to prepare for publication classified lists of selected books on art.

Report on Reproductions of Early Christian Monuments:

JOHN SHAPLEY, *Brown*.

The Committee on reproductions for the college museum and art gallery has sought by a division of labor to handle each part of the field in the most effective way. Last year a report on classical art was presented. A report covering the Early Christian period is herewith offered. (Cf. this Bulletin, vol. 3, p. 15 ff.)

For Early Christian architecture, besides photographs and casts of details, large size models are available, but at a very high price. For example, the model of the narthex of Hagia Sophia in the Metropolitan Museum collection was made by Dwight Franklin, 1947 Broadway, New York, at a cost of about \$1200.

Early Christian painting, perhaps more than that of any other period, decidedly needs to be known in its color, and for that reason photographs do it scant justice. Two important series of colored reproductions

are therefore deserving of mention: Wilpert, *Die Malereien der Katakomben Roms*, and Wilpert, *Die römischen Mosaiken und Malereien der kirchlichen Bauten vom IV--XII Jahrhundert*. Neither is available in war time. There was an Italian edition of the former, but the German author escaped from Italy with the whole of it at the outbreak of hostilities. The former series costs about \$75, the latter \$250. There is no copy of this second in America, so far as I am able to learn.

Casts of Early Christian sculpture cannot be conveniently imported at present, though most of the museums where the works are preserved and various cast dealers will furnish them in normal times. During the war the casts of Syrian monuments are readily available since they are made at Princeton. For that reason some may choose to procure a relatively larger proportion of Syrian casts than is given in any of the following lists. The three lists subjoined are graded as in our committee's last year's report, but for museums of more modest means. The first list is for an expenditure of \$100; the second, \$200; the third, \$500—pre-war prices.

List I.

- Two Syrian Ornamental Discs.
- Capital from S. Vitale, Ravenna.
- One Lateran Sarcophagus.
- Two Ivory Consular Diptychs.
- An Ivory Book-cover
- Archangel Panel of Diptych in British Museum.

List II.

- Syrian Window Head at il-Barah or Serdjilla.
- Capital from S. Vitale, Ravenna.
- Capital from Hagia Sophia, Constantinople.
- Two Italian Sarcophagi (Rome and Ravenna).
- Two Consular Diptychs.
- Two Five-part Diptychs.

List III.

- Syrian Portal of Tomb at il-Barah, or another.
- Series of Syrian Ornamental Discs.
- Two Ravenna Capitals.
- Lateran Good Shepherd.
- Detail of Sarcophagus of Sidamara Type.
- Series of Consular Diptychs.
- Series of Sacred Diptychs.

The speaker's purpose was not to give a critical review of some of the more important collections but to meet a practical need by getting data as accurate as possible on as many as possible of the worth-while collections in the United States, and for this purpose, she had prepared booklets, outlining the contents of about 24 collections. These were distributed among members of the Association. The list of collections is necessarily incomplete. There are omissions of some important collections, due to the fact that the owners were away and data could not be obtained, or that estates were tied up, etc. The information given in the booklet deals only with collections in private possession and at present intact.

After commenting on the ephemeral value of a compilation like this due to the rapid change of ownership at the present day, or to the sudden dispersal of big collections, the speaker said that in reviewing the collections as a whole, striking contrasts were, of course obvious.

They vary in quality, in quantity, and degree, just as their owners represent the real connoisseur, the aesthetic dilettante, or the mere buyer. It is most gratifying to perceive that the collecting mania as opposed to true connoisseurship is very much in abeyance. The stage in America is luckily past when names were more important to the collector than the aesthetic value of pictures, and one finds deeper comprehension and real discrimination among the collectors generally. Added to a more highly developed cultured taste, there is also evident the note of individuality.

One has frequently heard the criticism from cultured Europeans, who have had the opportunity of seeing private collections in America, that in most cases the American collections reveal a very definite peculiarity: that is, of impersonality, and that the real personal taste of the collector is not revealed. This certainly was applicable to the big collections of several generations ago, when the eclectic method prevailed and

it is the keynote to the great Morgan collections now so largely dispersed.

Mr. Morgan bought "en gros" what others had acquired with much difficulty and sacrifice during many years of their lives, and it is quite impossible to believe that he could really be acquainted with more than a fraction of his giant collections. In some of the smaller private collections of the present time, there is found a very decided personal note, as for example, in the small but choice collection of George W. Elkins, Sr., in Elkins Park near Philadelphia, and it certainly is manifested in a remarkable degree in the rare collections in the beautiful home of Mr. and Mrs. George Blumenthal in New York City.

Many of the collections are a mere reflection of the general tendencies in collecting at certain periods. In the seventies, when the Barbizon influence was all-dominant, the market was flooded with canvases by Corot, Daubigny, Diaz, Dupre, Troyon, and the rest of the men of 1830; and it is amazing to find so large a number of works by these men scattered throughout the numerous collections. It has been said "that Corot left some 300 works, of which 3000 are to be found in America." Undoubtedly there must be many spurious canvases in existence, but there are many excellent and authentic specimens in the collections of Mr. Widener, Mr. Frick, Mrs. Gardner, Mrs. Simpson, Mr. Hutchinson and Mr. Ryerson.

After the period of devotion to the French School of 1830, there is noticeable a decided drift and change. The interest is transferred to the 18th Century School of England, especially to the portraiture. There are scattered among the collections generally a large number of fine canvases, but the collections in which this school predominates are the McCormick in Chicago, the Elkins in Philadelphia, and especially the McFadden in the same city. This latter is exclusively a collection of British art and is the largest and most representative collection in the United States, containing many masterpieces, both of portraiture and landscape.

From English late 18th Century Art, it is but a step to contemporary art on our own shores, and there

is at least one private collection, that of Mr. Pratt, in Glen Cove, L. I., whose singleness of purpose is revealed in the splendid collection of early American artists. It contains the most representative list of portraits by Gilbert Stuart, outside of the public collections in Philadelphia and Boston.

The link between the art of that period and of our own times is not so close, yet there are found several collectors who have collected modern American paintings, among these Mr. A. F. Egner, in Newark, Mrs. A. A. Pope, in Farmington, and Mrs. Harry Payne Whitney, in New York, and to a certain extent, Mrs. John Lowell Gardner, in Boston.

This interest in American artists of the day is a very encouraging note in art appreciation. Mr. Hearn, whose big collection has just recently been sold at auction, gave much patronage to American artists, and he donated to the Metropolitan Museum not only a fine collection of American paintings, but also a fund, known as the George A. Hearn Fund, in memory of his son, for the purchase of American paintings. Then there is the remarkable Freer Collection of paintings, which Mr. Freer has deeded to the Nation, and which contains only paintings by American artists—the Whistler Group alone numbering slightly over 1100 different objects. In addition to his American paintings, there is his vast and magnificent collection of Oriental Art, and he is himself supervising the erection of a building in the National Capitol, which is to house his fine collections for the Nation.

More and more our big and discriminating collectors, like Mr. Freer, are appreciating the fact that cultural values are not the property of the individual but that they belong to humanity as a whole; and the added example of Mr. J. G. Johnson in Philadelphia, bequeathing his splendid collection to his home city, that of Mr. B. Altman in giving his collection "en bloc" to the Metropolitan Museum, lead us to hope that we shall see in the future more and more of these public-spirited donors turn over their art treasures to the communities at large.

President's Address.

Art's Counter Offensive. JOHN PICKARD, *Missouri*.

Though the world is suffering in the throes of the greatest tragedy in all history, although we, the American people, are preparing to use, if necessary, the last dollar of our resources, the last ounce of our strength and the supreme effort of our genius in the great cause of Righteousness, nevertheless this Association by an overwhelming majority decided that, since art is a necessity, not a luxury, we would at this time meet here in the metropolis of our country, in this the greatest treasure house of art in America, to counsel together concerning the present and the future of the cause we represent and to plan for Art's Counter-Offensive.

The wisdom or un-wisdom of holding this meeting will be made manifest by the manner in which we, soldiers in the battalions of art, here and now face the questions of the hour, and perform the duties which the present crisis has placed upon us.

The art treasures of Belgium, of France, and of Italy have never in all the centuries of their existence been so widely famous as in this hour of their desolation. And millions to whom art is but a name have joined in the execration of the vandals who have wrought this desolation. But in spite of the strong condemnation aroused throughout the civilized world by the ruthless bombardment of Rheims and by the brutal robbery and destruction of art wherever the Hun goes in this war, in spite of this unexpected and widespread interest in matters artistic, it is of course evident to even casual observers that art today is suffering a dreadful eclipse. The artist's profession is becoming depleted of its members. The demand for works of art has almost ceased. Many even of those who have been devotees of art are so occupied with the manifold problems of the war that they seem to be travelling the road that leads directly away from the realm of the beautiful.

And we, even we who are so profoundly impressed with the world's need of art, with the value of the study of art for the students in our colleges and universities yield to no class or condition of Americans in

the fervor of our patriotism, in the zeal of our devotion, in the untiring earnestness of our labors in the great cause of human liberty, equality and fraternity. We too are enlisted for the war, and are fully prepared to do whatever in the way of labor and of sacrifice may be required at our hands in order to bring this struggle to a successful issue. We also unite in all efforts to conserve food, increase production, plant war gardens, save fuel, promote efficiency, speed up munitions, construct aeroplanes, destroy U-boats, build ships, enlist, equip, train and transport a vast army, preserve the well among our soldiers and sailors, care for the sick and the wounded, and see to it that those who are left at home and that the widow and the orphan do not suffer want. We too believe that the great obsessing purpose of the civilized world today is and should be the winning of this war. We also, if possible, will go to the trenches, and, if not granted that glorious privilege, will do not merely our bit but our all for the cause of humanity.

But we are also convinced that while we would neglect none of the duties incumbent upon us in the cause of battle, the work of the world must still go forward. Cities must be extended, railroads constructed, streets paved, mines worked, forges operated, fields cultivated, factories manned, business conducted. Men and women must still live, love and labor. Children and youth must still be reared and educated. And we must ever cherish the hope that when this dreadful war is over and the hard won victory is ours, the world will be prepared to take up in simple faith and earnestness the important duties of peace.

Great problems in education now confront us because of the war, and also even now great problems in education arise upon the field of vision because of what will happen at the close of the war.

The field that we represent, that of education in art in our colleges and universities, is a field that up to the present time has been all too little cultivated. As higher education is organized today, in this country, the great world of art is practically left out of account,

ignored. Political institutions of all lands are analyzed, the literature of every country is studied, science of other ages is curiously examined, that of the present age is rather blindly worshipped. But it has not yet penetrated the minds of those high in authority in the educational councils of our colleges and universities that the Parthenon is among the most precious possessions bequeathed to us by those wonderful Greeks, that Leonardo and Titian were among the most remarkable inhabitants who ever lived in Italy, that northern France has never given anything finer to us than the Gothic Cathedral and that the adequate discussion of all these things cannot be limited to an occasional paragraph or a meagre footnote. Not yet do our Boards of Control and our Faculties understand that artistic creative power is a most precious thing, that the artist is as important to the state as is the lawyer, the engineer, or even the farmer, that, instead of segregating the future artist at an immature age in an art school where he is so often cut off from the broadening influence of a wider education, we should do our best to give him that liberal culture that will best fit him to do his noblest work.

Perhaps I magnify too much the importance of this Association. But I am convinced that there is a great work for us to do. As I see it, if the College Art Association of America should, because of the present conflict, cease its activities, we should not only lose the momentum we have thus far gained, but probably delay for a generation in our colleges and universities the progress of education in art.

We stand for the inalienable right of the student to the opportunity for education in art. We believe that for the college student Phidias is as important as Sophocles, Giotto is as interesting as Dante, Michael Angelo is as remarkable as Goethe, and the Cathedral of Rheims as inspiring as Moliere. We are convinced that the artistic side of the student's nature is as worthy of cultivation as is the intellectual. We are certain that the education derived through the eye by the earnest study of works of art is as uplifting as that ob-

tained by much reading of books. We know that some of the most glorious creations of human genius are the thoughts, emotions and aspirations embodied in precious marble or enduring bronze, or spread upon glowing canvas by the great masters of the ages. We declare that it is art, the expression of the joy that man takes in his work, that has carried the torch that has lighted the steep pathway which marks the ascent of our race. And we are sure that the future artist has, in the Arts course in the University, the same right to technical training for his future vocation as is now enjoyed by the embryo lawyer, doctor and engineer.

In this connection, we should bear in mind that no race has ever reached its highest development through material prosperity alone. No man was ever made permanently contented by being given the means of physical sustenance. The full dinner pail does not necessarily spell happiness. Important as it is, vocational training is not the great end and aim of education. It is not enough to make of a man a good tinker, cobbler, or tailor, a competent book-keeper, chemist or merchant. In short, it is not all of life merely to live. Man is also intellect, and man is also spirit, and demands the higher and the broader life.

Again, whether we will it or not, we can no longer have the type of education that prevailed in the days of our forefathers. Then all students alike went through the same treadmill round, leading to the same honorable degree. All college men of that time, having received the same training, were possessed of the same culture. This is the day of the specialist in education and in life. Men in our graduating classes have frequently had training in widely different fields and sometimes meet for the first time when on Commencement Day they assemble to receive their degrees. Education for such men has given few points of common interest. We should therefore have some studies that will unify education and give to educated men common ground on which to meet, studies of universal interest because they touch the lives of all men. There should be some training that will turn the thoughts of men away from

the material, the individual, the vocational, to the ideal, the universal, to that which satisfies aesthetic desires and needs. All men should receive such training, for all do feel and should understand the necessity of the beautiful for life. For our cities must never be simply great marts of trade; our streets should not be merely highways of traffic. Our homes are more than structures where we eat and sleep. Our lives should be more than sordid animal existence.

But in the gross materialism engendered by the very conditions of war there is imminent danger that all faculties that are concerned with the beautiful will become atrophied by disuse. Cold-blooded training in scientific efficiency has made German *Kultur* something widely different from American culture; and the brutal martial materialism of Kaiser Wilhelm and his Potsdam gang means nothing less than the negation of the ideal and the banishment of the truly beautiful from the earth.

Against such materialism it is your business and mine to contend. Accordingly, there has never been a time when it was so necessary for us, the members of the College Art Association of America, to meet, to labor, and even to pray as in this year of our Lord 1918. For with all the world mad with the lust for war, with all the forces of education marshalled in the service of war, it is for us here assembled to insist on the immense value of beauty in the world, and to emphasize the tremendous importance of that education which shall lead all the people to the comprehension and the appreciation of the finer things of life.

In this our counter-offensive we have a most puissant ally. The crass materialism of war seems to dominate the earth today. Yet it is only seeming. For that which really rules and shall rule the world is the great ideal for which we are fighting. Never did any nation enter war more deliberately than America entered this war. We fight for no material gain. Never had any nation a loftier, a more altruistic purpose. We are fighting the battle of humanity that all men and all nations everywhere may be free, that the world may be afe for Democracy and that Democracy may be safe

for the world. This is the noblest ideal that ever animated the armies of mortals. This spirit, imbued with faith in God and love for fellowmen, like a flame of fire is sweeping through the land. It touches the President in the White House, the toiler in the mines, the workman in the factory, the ploughman in the fields, the boy scout with his message, the Red Cross worker at home, the nurse in the hospital, the general on the battle-field, the soldier who goes over the top at the common enemy of mankind.

In the lofty flights of the imagination which the heroism of true patriotism calls into being the soul life of the nations has ever been lifted to higher levels, to great creative outbursts of poetry, of music and of art. The great ideal of the hour is on our side. So in this crisis it is for us to minimize the effects of the materialistic tendencies and to become true maximalists in striving to harmonize the education of the youth of the land with the lofty purpose and the splendid efforts of this great people.

1 P. M.

Luncheon at the Museum Restaurant by invitation of the Trustees.

2 P. M.

Gallery tours to various Collections in the Museum by Miss Abbott and Mrs. Vaughn.

3 P. M.

In Class Room A

Art and War: DUNCAN PHILLIPS, *Washington, D. C.*

Mr. Chairman—Men and Women of the College Art Association of America: It was my intention to make an historical survey of the effects of the world's wars upon art—hoping to draw from my studies deductions which might be of interest in regard to the reactions of the artistic temperament to art's terrific stress, and contrasting the brutalizing effects of wars waged for gain and blood lust with the ennobling influence of idealistic crusades. Because of the pressure of my war work in Washington, I have had to prepare instead a simple paper on what art can do and should do to help us as a nation—win the war.

Is art a luxury which should be discarded in war-time? Is it only a means of providing pleasure of a

particular kind for a fastidious few? Or is it only a means of providing a livelihood for men and women with no economic utility who had better at all times be employed in some useful occupation and who in war-time should not be permitted to continue their pleasant dalliance with aesthetic delights but who should be turned into soldiers and sailors and munition makers?

Recently I heard of an artist who is worrying himself sick because he imagines that he is of no use to his country in the present war. That such a fine foolish thought should occur to him, as it has occurred very often to a great many of us, is evidence of the overpowering effect of war, which, with austere command, consecrates us to a stern business and a solemn purpose. It is proof that in war-time we are apt to think more sentimentally than clearly. Art is not a luxury in spite of the fact that, according to its nature and function, it exists to give us "a special kind of pleasure."

There are two reasons why the conservation of art at its source—in the heart of the artist, should be an important part of our war preparations. In the first place we need the pleasure which the beauty of art can bring to refresh us when we are tired and to cheer us when we are dispirited and discouraged. Men cannot keep on keeping on at an alternately menacing and monotonous business, enduring hardships, facing death, without some relaxation of mood. And back of the fighting lines the families of those who fight, must relieve the strain of their recurring hours of dread by whatever means can be afforded to give them temporary pleasure. At all times and in all ages art, like play and worship, may be a refuge. I remember what Director Robinson of the Metropolitan Museum said recently with great earnestness. He had seen during the first year of the war, in the picture gallery of a small town in Belgium outside the Vandal's line of march some poor women feasting their eyes and resting their tormented hearts. He resolved there and then that when the United States became involved in the war, he would keep the Metropolitan Museum open if he had to keep it open alone, and make it as attractive a haven as possible for all who might come to it for re-

lief from the relentlessness of their lives. Art ministers to distress of heart with its balm of beauty.

There is, however, another reason why art should be zealously maintained as an asset to a nation at war—and now I am speaking particularly of pictorial art. Pictures are painted to give pleasure, not merely to the eyes but to the functioning minds and hearts which may recognize their significance and suggestion. By means of pictures we may command attention which we could never hope to secure by means of printed words. "Seeing is believing." The artist exists because that old saying is so true. How often we admire and applaud the logic of a lengthy editorial in a morning newspaper—only to forget by afternoon the points which the editor so painstakingly made. Whereas the crude cartoon which embodied the same idea in its vernacular of exaggerated drawing—that cartoon made the idea more clear than the editor's two columns could make it. The cartoonist goes straight to the point. He is convincing but also concise and captivating—in other words an artist. There have been many artists who have exercised an impressive influence by means of cartoons. We think of Raemakers, Forain Steinlen, today, but behind them are Goya, Daumier, Gavarni, Leach, Charles Keene. Emphatically art is an asset for potential usefulness in time of war because truth somehow never seems so true as when we take a sensuous pleasure in recognizing its truthfulness and spiritual beauty—never seems so poignantly appealing as when we apprehend it by means of sense—whether of sight or sound. Whenever a man can make us take a sensuous pleasure in recognizing a truth or in apprehending a beauty, that man, whether teacher or preacher has a gift of expression essentially artistic. It is a talent which we need just now in this year 1918. We need art in our business of winning the war. We need art to clarify our understanding of the ever-changing situations of the conflict. We need art to help us create a single mind out of the many minds which confuse our country. We need art to sustain us in pursuing a single minded and unchanging purpose to the war's successful conclusion—and after.

Our national emergency then demands of artists that they continue to do the work for which they are best fitted, striving in so far as they are able to help us win the war. The cartoons of the inspired Hollander, Louis Raemakers, are proof that a picture may be a powerful weapon in war both for offense and defense. Was it not Maximilian Harden, the fearless German Editor, who declared Raemakers worth at least two army corps to the Allies. His, indeed, is the spirit of a Dante "guiding the conscience of Civilization through an Inferno of Wrong." And his is the glory of a St. George riding full tilt upon the loathsome dragon which menaces the liberty and purity of the world. To study his portraits of the Hohenzollern tyrants—father and son—and their Prussian officers in spiked helmets—gross, cruel barbarians all—directing their devilish work in the name of the Christian God—is to feel a Crusader's hot blood surging through one's veins, urging immediate consecration to our cause. Much may be done by contrast. The drawings of Lucien Jonas which are now on view at the Congressional Library at Washington are entitled as a series "The Heroic Soul of France," and they show that war may bring out the best as well as the worst in a man. It all depends upon the motive which has been instilled through many generations into the soldier as he goes to war. Has he been trained to believe that in war moral law may be held in abeyance and that in war the passions are let loose by consent of the Most High? There is an illuminating drawing by Lucien Jonas which contrasts the souls of two Prussian officers and a young French "poilu," their prisoner "Gott be thanked" to do with as they will. Facing the inquisition of two Prussian tormentors—facing a revolver held close before his candid eyes by a leering assassin, you see the French boy's anger and your heart leaps to his as he answers, scornfully but calmly enough, "je ne dirai rien." The incident is not unusual. It is one of the commonplaces of war that civilized soldiers regard heroic death as desirable and betrayal of trust as damnable and that seasoned soldiers cannot be shaken by any gust of panic. But is it not well for us to be

thrilled by a realization that our own boys are capable of making such a choice in emulation of their British and French Allies? A picture of the incident which I have just described thrills us as we need to be thrilled; whereas in print we may or may not pause to reflect again how close to God is man. Through inspiration and through indignation, the pencil of the draughtsman may be a powerful weapon in mobilizing for aggressive warfare.

As a defensive weapon also art can exercise a wholesome and a corrective influence. It can defend us against ourselves—against our unpreparedness—let us not be afraid to say it, against our inefficiency, against our lingering apathy and our dangerous sense of detachment. It can shame us out of our selfish clinging to habits of other days and out of our selfish complaining about sacrifices and hardships which all must make. Art can save us alike from the enervating effects of depression and the injurious relaxation of over-confidence stabbing us into full understanding of the enormous task which we have undertaken, a task from which there can be no turning back until the shattered world has been indeed remoulded nearer to our heart's desire. Art can exhilarate us with such a tonic of determination and consecration that we may be strong, if need be, for a long war—strong to resist the peril of those pleasant thoughts of peace and ease, while yet peace and ease are unthinkable with an unconquered Prussia plotting for world power.

I can hear you complaining that I am saying undisputed things—that the dynamic powers of pictures may be taken for granted—that somebody will surely do something about it. In that case my friends—you no doubt can tell me what is being done by means of pictures in this country to help us win the war. You answer, if you are well informed, that there is a Division of Pictorial Publicity charged with the responsibility of getting posters turned out to advocate the buying of Liberty Bonds and Thrift Stamps, to urge conservation of food and fuel and to encourage enlistment. There are two effective posters which you remember. You have more than once noticed that cute

girl in a sailor suit drawn by Howard Chandler Christie, who pouts so prettily on many a billboard, repeating archly her little speech "Gee I wish I were a man I'd join the Navy"—and you may have felt embarrassed when your Uncle Sam pointed an accusing finger at you as you passed him on the street, presumably shouting "I want you," which of course is perfectly true—but much more could be said on the subject. If you think that the Poster adequately meets the entire need of the nation for patriotic expression in painting and drawings, then I must respectfully disagree.

The Division of Pictorial Publicity is trying to do what the Parliamentary Recruiting Committee and other agencies for publicity have done in England, but England has not confined its wartime art to posters. England has sent her best artists, Muirhead Bone and Augustus John, Orpen, McBey and Nevinson, with commissions to the Front to make records for history. The recent Exhibition in New York of British drawings and lithographs express Britain's ideals and efforts in the war and has revealed a new virility both of observation and of imagination developed in the artist through the new inspiration. These pictures are already being distributed in a systematic way by a government agency "over there," and our own Government should see to it that they are distributed to our own people "over here," together with drawings by Forain and Steinlen which we can have from France for the asking. The need for pictorial propaganda is far greater here than it is in England where every air raid of the Hun keeps the Briton properly aggravated. We are not only thousands of miles away from the guns and the casualties, but we are as a nation made up of many unassimilated races. Our aliens thought that in coming over to the United States they would be secure from the supposedly dynastic and imperialistic wars of Europe. Many of them frankly came to avoid compulsory military service. Our entry into the war and our call to them to join the colors awakes in them no ardent response. They are not so much pro-German as constitutionally spiritless and unpatriotic, and our unscrupulous demagogues as well as our peace-loving nuisances can mould them

to their cowardly purpose. Such men are busy with insidious propaganda, which it is often difficult for us to defeat because it does not often come out in the open or take definite shape. The only way we can fight anarchist and pacifist propaganda and save ourselves from sad experiences with our own Bolsheviks —is carefully and studiously to distribute from a Government Department of Exhibitions educational and inspirational material wherever special kinds of appeal are most needed. More important even than the issue of pamphlets which the Committee on Public Information is already dispensing, more important than the war photographs supplied by the Division of Films and Pictures is the distribution of original drawings, paintings and prints which minister to the morale of our people. Even from such propaganda as produces subtly beneficial effects not easy to calculate, appropriations must not be withheld, for the spirit of the nation is its mainspring in action. We must reach our fighting men. They must be made to feel that the nation is solidly back of them. And we must reach our industrial war workers. They must be given new pride in their work and sense of patriotic participation in the war for democracy. Most of all we must cause a change of heart in our pacifist intellectuals, our shirkers and slackers, and our aliens of so many races and prejudices, creeds and clans, all of whom must be made, and if not now then never, Americans in fact as well as in name.

The Four-Minute-Men are doing splendid work along the lines I have indicated but they have no funds to enlarge their efforts. Why not give them pictures to show in the theaters where they speak? Why not make them the orators for our pictorial propaganda? These outstanding opportunities for arousing and educating our people about the issues of the war must not be neglected or we shall some day suffer in open sedition the consequences of our carelessness. We must not waste the wonderful Raemaekers material but we must use it with thoroughness guided by discretion. Lantern slides and post cards of the most helpful cartoons should be supplied to distributing agencies in

different cities for moving picture theaters and small shops everywhere—North, South and West as well as East. Raemakers' agent is a publisher of prints and he has already made both slides and cards which he should continue to distribute but under Government auspices, for without government influence neither the moving picture theaters nor the retail picture dealers will take a chance on disposing of the vitriolic Raemakers cartoons. Organizations like the National Security League are already sending out lecturers, as well as pamphlets but their lecturers should carry lantern slides and convert their lectures into patriotic mass meetings with organized singing of rousing songs. But even more effective than any efforts of obviously labelled propaganda will be the insertion of a few slides with a punch or a thrill in every moving picture program. Slackers seeking only amusement, yet in a receptive mood, will get an infusion of patriotism and an awakening to what is going on in the world, in spite of their indifference. The newspapers in the villages and the small towns should also be supplied with such pictures as have something instructive and inspiring to say and patriotic prints and posters should be the war-time decorations for the walls of all our school and college class rooms as well as the Red Cross work-rooms where they are usually seen. The first thing to be done, let me repeat, is to create in Washington a department for pictorial propaganda, at which headquarters the morale of the country would be studied in every section and the sectional needs met by a proper distribution of the pictorial material which would be continuously collected for the benefit of all the people. Money should be spent freely for this vital purpose.

Art is the universal language in which can be written the most authentic history of the mighty days through which we are passing. Our nation, from the very beginning of its physical participation on the battle-fields of the war, should have artists at the front to represent it and to collect for its archives standardized pictorial records. General Pershing has asked for American artists and the men who compose the Division of Pictorial Publicity have already, with the au-

thorization of the Government, selected eight artists to sketch what they see on our sector of the Western Front. It may be wise to send more artists later on, but the quality of the work they would do must be the first consideration and a few artists of brilliant talent for vivid artistic expression will meet the need of the nation for pictorial records better than four times as many mediocrities, however excellent their intentions and ambitious their efforts. To mention only one of many artists whose temperament and talents are of the type we need at the Front, let me call attention to the drawings of Mahonri Young—better known, to be sure, as a sculptor of labouring men, but also a gifted draughtsman and water colorist who has given us the quintessence of the Far West and of the big simple life of the Plains. Perhaps his drawings would perpetuate a typical American reaction to the grim landscapes of the front as those of Muirhead Bone have perpetuated the emotions of a typical Briton.

Much is made of the horrors of war. We hear constantly of outrages and agonies and we see photographs which make our blood run cold. It is well for us that we should see these sights so that in our comfort and security at home we may reverently remember those who suffer for our sake—who need our support—whose necessity is so much greater than ours. Yet too much emphasis may be placed upon the horrors of war. The sweethearts and wives, the mothers and daughters—yes, and all those who go to meet an unknown fate need to be comforted and cheered by the thought that in war there are fine companionships, hours of high-hearted “camaraderie” which in retrospect will seem delightful—marching songs which for all their banality thrill the heart with some rare invigorating beauty. We hear all too much perhaps of the horrors of the war—let us gladly think at times of the humour and glamour. The humour is to be found where one would least expect it. Man is a peculiar animal. He laughs so that he will not weep or cry aloud with exasperation and exhaustion. Look over the pictures of Bairnsfather and see how the “fed up” Tommies, make the best of their lot even in the muddy

'shell oles' of No Man's Land and afford unconscious amusement to thousands of unknown comrades whose hearts go out to them in recognition of their troubles with genuine tributes of understanding and respect. Why not send Briggs or Hill or some other humorous draughtsman to the Front to see and sketch the funny side of the lives of our soldiers for their own amusement. We supply them with books and magazines, we try to coddle them and they don't really like it—we try to distract their minds from the insistent pressure of their own lives and prospects, but it is no use. Soldiers will think and dream about those trenches. A sense of humor is ever the best safety valve for self-pity and a daredevil grin can quell a ghost of worry any time. I wish that all our soldiers could see that Statue of Can Grande at Verona, a Knight of the Middle Ages in his full battle armor, ready for hand to hand conflict yet depicted by the artist in the joy of a merry moment which he has snatched from the midst of the grim suspense of battle, his visor lifted and his whole face radiant.

But there are many of us who could never feel any humour in war who can respond glowingly to the spell of its glamour. To be sure, modern warfare has put on science and disregarded much of the pomp and circumstances of romantic adventure. But what could be more incredibly romantic than aerial warfare? That pictures have been made from sketches actually done in the clouds depicting engagements between Allied and Enemy aeroplanes,—the mere mention of the fact is exciting. I was therefore eager in my desire to see the paintings, by Lt. Farré, the French historian of aerial warfare, which were recently on view at the Anderson Galleries. Here, indeed, is the climax of all Man's romantic experiences. We feel the ecstasy—the exaltation of flying and the tense excitement of tactics in the skies. The technical details of these pictures are accurate and the beauty rather hit-or-miss. We might wish that in the exhibition only the hits had been shown. What appeals to me about these pictures is their power to stir the imagination. They are magnificent material for pictorial propaganda, I am glad they

are to be sent around the country under the auspices of the Aero Club and I am insistent that at least the best of them must be reproduced in color on post cards and lantern slides, so that as many Americans as possible may get the thrill of the wonderful tale they tell.

But more vital even than the record of sights is the record which art can make of the high-hearted emotions of this *war against War*,—this desperate agonizing effort to clean the world and to make it over, with military autocracy destroyed by its own weapons, that future generations may be free to develop their best powers unmolested by dynastic interference, with their right to life, liberty, and the pursuit of happiness, including the profound happiness of art. That is a cause for which artists can well afford to fight. The existence of Art is at stake. The painters and sculptors can visualize—just as in a sense they symbolize the ideal for which we will fight—the civilization which we intend to preserve. Robert Spencer, the contemplative poet painter of New Hope, Pennsylvania, wrote me a long letter which showed that he had been pondering deeply the problem of art in war-time, and I must quote from it, for in this letter we are given to understand not only the artist's faith and courage about art and beauty but also his fervent response to the idealism which actuates the Allies in their defense of civilization and personal liberty. Incidentally we are reminded that in war-time not only should the artist help the state but the state should support the artist.

“New Hope, Penna

“My dear Mr. Phillips:

Thanks for your letter in which I am very much interested. * * * This war is dreadful beyond thought but a necessity—a working out of destiny. The world will be more wholesome for it. It will help to wipe out degeneracy and give a new impulse to life the world over. As I see it—the fight is between Democracy and State Socialism. The Allies stand for the right of the individual to live and work as he sees fit. German Rule and Socialism mean one and the same

thing—the end of man as an individual—the most terrible thing that could happen. Imagine every act of the individual dictated by a government, every picture painted at governmental instigation subject to governmental censorship! The triumph of Germany, or of Socialism would mean the end of joy in work, the death of pride, effort and ambition and of course the end of art.

“I wish I could paint war pictures. I wish I had the power of the cartoonist. Germany has no more bitter enemy than I. * * But my point of view is too quiet. When I try to point a moral or adorn a tale I find that it is out of my game. So I really have to do my bit in another way. Yet if I can find a composition, bearing on the war I’ll try it.

“When I think of war in these days it seems almost a criminal waste of time for me to be peacefully sitting in the sun on a canal bank watching lazy barges floating by or noting the color and romance of mill hands coming out at closing hour. Yet perhaps art’s pleasure is meant to give men’s thoughts occasional relief. Perhaps the artists are the mental branch of the Red Cross. One cannot live in Hell all the time.

“I wonder if collectors ever think how particularly hard hit painters are just now, especially those who depend on Sales for their bread and butter. Buying seems to have stopped. The younger men can do something else. But the older men—what of them . . . Hundreds of them will go to the wall. *Is it not worth while to keep artists alive for the sake of after time?* The artist walks a straight path. Instead of living as the best sellers live he is content to eat his crust and paint for posterity and the best there is in him. All true artists are doing just what the Allies are doing. They are fighting for future generations.

Sincerely yours,
ROBERT SPENCER.”

I quote this letter with Mr. Spencer’s permission because I hope it will help others as it has helped me to keep art’s vital function solicitously in mind through-

out this crisis. We must see to it that artists are mobilized to make their willing contribution to the Cause, and we must also see to it that while they are heartening us as we carry our packs, we are sustaining them through the hard times for their own sake and for the sake of "after time."

The National Arts Club's Exhibition of painting and sculpture by American Artists which was conceived for the purpose of crystalizing American thoughts and sentiments about the war and of expressing our allegiance to the cause of the Allies will be open to the public shortly. As yet I have not seen many of the works which I hope are being created in patriotic studios of America. Our artists unfortunately have, as yet, no contact with the actual shock of battle and they are too far from the sound of the guns to receive the great reaction. Nor have they yet experienced the personal losses which make them realize the depths of their own emotions about this war. They are thrown therefore upon their own mental and imaginative resources. Yet the war is shaping and coloring their every thought and observation, whether they realize it or not and some of them will find the inspiration they need. Some of them surely will think of something to say which will help us to make the most of today and to face tomorrow unafraid. I have seen one small canvas, designed for this Exhibition, which is very big in conception. It is by that idealist, Augustus Vincent Tack and is entitled "1918." A strong, yet haggard Cross Bearer labors up a steep hill, staggering under his load. Around him a black storm swirls and rages, threatening to engulf him. His feet sink in the mire, his knees falter, his muscles ache, his back all but breaks with the agony of his effort. The burden grows less bearable every step and a persuasive voice from somewhere is urging him to drop his cross and run for shelter from the storm. But in the upper sky there is a rift through the clouds and a little space of wonderful blue and the summit now is almost in sight, the summit of the questing hearts of mountain-climbing men. Triumph awaits him, if only he can hold yet a little longer. "Fortitude" might be the title or just "The Burden"

—the old, old story of Man carrying his Cross. Yet for this crisis in world history—this year of climax in the drama of nations, the title is eloquent enough. The situation of the year 1918 stands revealed and we feel a new significance to that splendid watchword of our fighting men “CARRY ON.”

America's soul may be glimpsed in some picture or more probably in some work of sculpture at the exhibition. A few fine things which will add to our stock of courage and faith and enrich our spiritual inheritance will justify the purpose of the exhibition even if the majority of the work shown lacks adequate inspiration. At least the artists will show what we are passing through, how individually and as a nation we are nerving ourselves for our solemn hour to fulfill our destiny.

Robbery and Restitution of Works of Art in the Present War:

ALFRED M. BROOKS, *Indiana.*

A noble tradition is the people's soul. It is the immortal part of them. The spite of man cannot dim it, or his hand, in utmost wrath destroy it. Only the fool in his foolishness thinks to do so; only the murdering German when he broke his word to Belgium, blazoning the hideous fact to all the earth; only the treacherous Teuton when he set forth to cut his neighbor's throat and to possess himself of what was not his, could have imagined so vain a thing. There is but one power upon earth which can destroy a people's soul and that is the people themselves. It is this incredible thing, soul-suicide, which the German people set out to commit in August 1914, when, following the banners of treason and chanting their newly forged battle cry, “necessity knows no law” *they*, in person of their armies, invaded their neighbor's realm with the intent to kill him, seize his goods and destroy his civilization. A tidal wave of carnage, rape, extortions, torture, deportations, plus the sins of Sodom, they swept across Belgium, down through France, straight and fast to the place of the miracle. It matters not whether it be called the miracle of the Marne, where that bare thread of Englishmen made of their bodies the dike that

stopped the German tide, or the miracle of Mons, where St. Joan of Arc with her ghostly legions appeared to their brothers of flesh, thereby renewing in them that faith which is power irresistible, for what then occurred was fresh proof of the truth of that ancient saying about the faith which can move mountains. Nor for one moment should the prelude to the miracle be forgotten, without which the miracle had never been, namely, that signal willingness of the Belgian people to lose their life that they might find it.

Equally descriptive of French, English and Belgians is the sentence, "greater love hath no man than this that a man lay down his life for his friend." And of all those who did not come to the instant help of these palladins of civilization; of all who, like ourselves, donned and wore the colorless garb of neutrality for almost three years, accepting the counsels of neutrality and subscribing to the doctrine that what happened over there was not our concern, those are descriptive words which King Henry V spoke on the eve of Agincourt about the men "a-bed at home" who "must hold their manhoods cheap while any speaks who fought with us upon St. Crispin's day." Glorious sacrifices are now being made on our part, in atonement, but the sad fact remains that those who are actually making atonement are not those who did the holding back. In all truth it is a vicarious atonement, the most precious which can be imagined, sealed with the blood of our young men and not a drop from the veins of those old ones who counselled the long waiting. What the Belgians, French and British did who fought through August and September of the first dreadful year, and what they did through the three years which followed, was to fight the whole world's fight for civilization, and their own for a noble tradition, and those works of art in which tradition was embodied,—cathedrals, churches, chapels, town houses, guild halls, hospitals, university, library, museum and private dwellings great and small together with the innumerable works of art, minor only in size, which pertained to them,—pictures, sculptures in stone, wood and metal, furniture of every sort, vessels sacred and profane, in gold, silver and enamel, glass,

porcelain and pottery, fabrics of every sort, tapestries, vestments, lace,—every one, and hundreds more, an embodiment of the traditions of a high civilization which reached far back into the past.

It is this embodiment of tradition, the visible and outward signs of the inward grace of a people's past, the art of Belgium and France, which the German in his fury destroyed or mutilated, but not its deathless spirit. This has but grown stronger. The future will provide it with a new body which time will make venerable. But neither for France or Belgium, nor for the civilized world can the new ever take the place of the old. The most splendid hall may be built in Ypres. It will not replace the Cloth Hall which is gone. Arras may have another Belfry and a new carrillon. They will not take the place of the lovely Belfry which was there before the Germans came, or the chimes of 1466. Reims may still have its vast cathedral but it can never again be the XIII. century marvel which has lost its inexpressible wealth of sculpture though it retains its general form, as may a once beautiful face ravished by disease. And this which is true of Ypres, Arras and Reims is not less true of scores of cities and towns which have been tracked by the beast. And there is small reason to hope for a different fate in the case of still other scores of cities and towns which are still the lairs of the same beast; Bruges with her churches and her Memlings, Ghent with her towers and Van Eyck's "Adoration," among them, all pretty certain to be ruined like their sister cities when, to use the words of Dante, the beast shall be put back again in Hell there whence envy first sent him forth. It is no idle figure to speak of Germany as Hell in event of her losing the war, for she will then be an impoverished land, inhabited by an impoverished people that has lost even its good name. And if she should win her war then the rest of the world will automatically become Hell, though the bare fact of having resisted her, will insure its good name to all the future.

These are the facts in the case, past and present. They cannot be too often repeated. We should burn

them into our very souls. But the case has its future as well as its past.

What our whole duty as individuals, and as a people, is, is far plainer than day, namely, to work with all our strength for the absolute defeat of Germany. This is the first duty of every man who does not wish to see civilization replaced by its opposite, *Deutschtum*; *Kultur*; that ugliness of *Kaiserism* which makes those over whom it holds sway ugly like itself. The distinction between the German government and the German people is metaphysical and bound to fade, as it has already largely faded, from the mind of the American people in degree as their sons, in increasing numbers, are killed, maimed, or taken prisoner and tortured. Maeterlinck hits close to the mark when he says, "Nations have the government which they deserve, or rather, the government which they have is truly no more than the magnified and public projection of the private morality and mentality of the nation." What the morality of Germany is, has appeared in the acts of her soldiery, who, if not German people, and a large part actually of *the* German people, are what? It is the German soldiers, who form a large part of the German people, who have shown the world by their incessant destruction and mutilation of works of art what German mentality really is, in one very important respect to say the least. Governmental edict, commands of officers, and the acts of German soldiers in vast numbers, have alike belied all German professions of a love for art, as they have belied all other German professions in regard to the things of civilization these four years past. And, for *this* reason, what I am about to urge would prove bitter to Germany for the most part only as it might imply financial loss. I do not wish to be misunderstood. Our present duty, as a people, is to defeat Germany. But, for us, a group of persons especially interested in art, it is a duty to do all in our power to see to it that out of the art treasures of Germany, France and Belgium be fully reimbursed in kind for their art treasures which the Germans have destroyed, ruined or stolen.

In France and Belgium Germany sought, and, to a great degree, succeeded in killing the present generation and in crippling future generations. They have stooped lower than ever any people stooped in acts of meanness; stooped, even to cutting down orchards in pure spite, and carrying away the top-soil from especially fertile spots. From such contemptible acts, at one end of their scale of crime, to acts unmentionable at the other, they have passed through the shelling of hundreds of beautiful and venerable, in a word, unique, churches, and other monuments, technically without peers; spiritually beyond all concepts of value; not alone to the people whose fathers built them, but to our materialistic and mechanistic XX century here in America, which has inherited the XIX century's faith in salvation by machinery.

France and Belgium, most alive, lived in the shadow of a noble past; in the shadow of St. Rombold's tower, the Episcopal church of the great Mercier; in the shadow of the Arras Belfry which, in its destruction, offers a typical instance of pure wantonness quite apart from military necessity, and of which, in answer even to a German complaint against such ruthlessness, General von Disfurth who commanded the fiendish work replied: "I and my men have nothing to explain, nothing to excuse."

But it is not only living in the shadow of such buildings as the Cloth Hall of Ypres, the library of Louvain, castles like Coucy, and spires like Senlis, but the intimate environment of myriad lesser objects of the irreplaceable art of the past, which has been swept from the present and the future life of France and Belgium; a loss which every man measures great in degree as he is himself civilized; a loss, by the treatment of which we, in this country, shall yet, God grant, have opportunity for showing where we ourselves stand on the scale of civilization; civilization defined as the intensity of a people's love for justice and beauty. If we do not see to it that Belgium and France are indemnified in *kind*, artistically speaking, by Germany—of however little importance this item may seem in the settlements of the world with Germany, settlements which some day will come—we, as a people, and we of this

group here, a group of men and women devoted to art, shall write our country's name, and our own, unforgettably, as well as disgracefully low upon the registers of justice and beauty, in a word, civilization.

To describe what has been lost, and the manner of its losing, will require scores of volumes; volumes certain to be written in years to come; volumes, every word of which, will be a disgrace to the name of Germany. One may truly shudder when he thinks of unborn generations of Germans in the light of that ancient saying: "The fathers did eat sour grapes and the children's teeth are set on edge." But vengeance is not ours. It pertains to the Lord, and his instrument, time. *Our* concern is with the present and immediate future; with how we can build up a strong sentiment which shall, later on be the means of Germany's having to hand over to France and Belgium, as well as to many other countries, in addition to indemnities of territory and money, works of art which shall, in a measure, compensate for those which Germany has made way with.

Finally, by way of practical suggestion, I should like to see every French and Belgium town which has lost its treasures reimbursed by treasures of equal value taken from the public and private collections of Germany, and properly housed and installed at German cost. I should like to see a society of the artists and art-lovers of the United States founded at once, the sole aim of which would be to work with all its strength for such an end. It might well be joined by the artists and art-lovers of all the Allied Nations, but the founding of such a society I should most jealously claim for our own land as a mark, never to be forgotten, in favor of our peculiar civilization which has in it, despite what too often seem proofs incontrovertible, and to the contrary, a larger measure of the love of fair play and the beautiful than it is generally credited with having.

Let the marbles of Aegina be set up in Ypres, and a great classical museum of other Greek things taken from Munich. Let the Berlin Gallery go to Arras, and the Dresden Gallery, including the Sistine Madonna,

be transferred to Reims. These are but illustrative suggestions, the whole purpose of which is to make finally plain and clear the argument that it would be only just for Germany to be made to give back in *kind*, what she has taken in the part of a burglar and a murderer. This first, as being justice, is a way, in part, of restoring the spiritual life of France and Belgium, for I believe implicitly that art is a matter of the spirit, a people's spirit, as well as body. Second, and last, for men and women of the United States to be the agent of such a restitution, would mean much for the reputation of our country's civilization, its love of justice and its appraisal of art, not only to the entire world of the future, but to our own descendants. Finally, I have said nothing of the ruined architecture, as such. Obviously buildings cannot be moved. Let these, in France and Belgium, the debris of beauty, remain always as memorials of Germany's attack. From the point of view of art I would resist the restorer as I would the Hun. But, for the ruined architecture, make up, with generous measure, in the movable art works at present in Hunnish possession. With life itself great works of architecture such as Ypres and Reims, are unrestorable in the sense of bringing bodily back. For life there is no possibility of restitution. For architecture there is the possibility of partial restitution which I have outlined—a work of art for a work of art from Germany to France and Belgium. Justice so wills, and a true sense of the value of beauty, in the form of art, seconds justice. Shall we, as instruments, be found wanting?

"The Analysis of Beauty:" JOHN SHAPLEY, *Brown*.

The major share of the work of the art teacher is analytical criticism. It is his study of the art work itself, not of its history, that is the daily routine of the classroom. In preparation for that work, however, it has been and continues to be the custom to provide an equipment almost exclusively historical, statistical, and biographical. Is it not time to provide a critical basis for critical work? It has been this conviction, namely, that art criticism needs attention as well as art history, that art purpose and appreciation must be understood

if the art production is to be explained, which has turned my interest and has led me to turn yours to a book familiar in name but undeservedly unfamiliar in content: "The Analysis of Beauty" by William Hogarth, first published in 1753.

The origin of this small quarto volume was as follows. In the selfportrait which Hogarth had painted in 1745, that superb likeness in which his shrewdly sensible head in Montero cap casts its blue eyes upon us from the canvas in the National Gallery, and in an engraving of the same, published as frontispiece to the artist's works in that year, he had drawn on a palette in the corner a serpentine line with these words under it: "THE LINE OF BEAUTY." As Hogarth himself writes: "The bait soon took; and no Egyptian hieroglyphic ever amused more than it did for a time; painters and sculptors came to me to know the meaning of it, being as much puzzled with it as other people, till it came to have some explanation; then indeed but not till then, some found it out to be an old acquaintance of theirs, though the account they could give of its properties was very near as satisfactory as that which a day-labourer who constantly uses the leaver could give of that machine as a mechanical power..... As the above-mentioned print thus involved me in frequent disputes by explaining the qualities of the line, I was extremely glad to find it (which I had conceiv'd as only part of a system in my mind) so well supported by the above precept of Michael Angelo—'alwaies make a figure Pyramidall, Serpentlike, and multiplied by one two and three'—but observing in the forementioned controversies that the torrent generally ran against me; and that several of my opponents had turned my arguments into ridicule, yet were daily availing themselves of their use, and venting them even to my face as their own; I began to wish the publication of something on this subject."

From 1745 on, the Analysis of Beauty, especially the Line of Beauty, was constantly in Hogarth's mind. In the portrait of his sister, 1746, we see the garments twisted into all possible wavy lines, and the merest sketch for the Industry and Idleness of 1747 shows,

particularly in the corner decoration, motives later incorporated into the treatise.

In accordance with his customary practice in the case of a series of engravings Hogarth issued in 1753 a subscription plate for his promised book. The subject, *Columbus Breaking the Egg*, has its own moral. Columbus had been telling the arguments and reasoning which brought him to make his journey of discovery. So cogent were they that at the close of the narration all the party agreed Columbus deserved no credit for the undertaking; only a dolt, a blockhead, could have done otherwise. That may be, said Columbus, but it is easier to see after the problem is solved; which of you, for instance, can make an egg stand on its end? All those present tried, but without success, until Columbus, breaking in the end of his egg a little, easily accomplished the trick. Thus Hogarth meant to satirize those who were depriving him of the credit for his discoveries in the province of beauty.

Hogarth's *Analysis of Beauty* is no literary achievement, nor is it a model of logical accuracy or method. But its inspirational value is still great. Outstanding in importance is the exposition of the folly of mathematical laws of art, i. e. perfect proportions. Hogarth illustrates the point by showing that the proportions of a regular geometrical figure, or of a building, such as the Greek cross would not be suitable for a human figure, and vice versa. That a man and a vase cannot both be appropriately cast in the same proportions he humorously shows in the drawing here reproduced. (Fig. 1) All this was aimed at the Divine Proportion so-called of the Italian theorists.

The plan of the book is simple. After taking up in successive chapters the six fundamental qualities: *Fitness, Variety, Symmetry, Simplicity, Intricacy, and Quantity*, Hogarth turns to the chief burden of his thought, *Line*. This forms the basis of several chapters and then after brief considerations of proportion, light and shade, composition, color, he practically comes back to line in his study of the face, attitude, and action.

The book is illustrated with two large plates, each with a large central and many side subjects, all thrown together with art that conceals art in what seems to be meaningless confusion but is really a cleverly organized composition. The first plate shows a sculptor's yard. (Fig. 2) Each of the objects here shown is indicated as displaying some principle discussed in the text. Passing over numberless other matters, the treatment of the single subject of line will be enough to give a characteristic idea of the whole. Hogarth determines that the serpentine line (a cord twisted about a cone gives it) is the line of greatest grace, while the simply wavy line he calls the line of beauty. A number of drawings are used to show precisely what this line of beauty is. In the series of eight lines in one compartment above the arch of the upper border (at no. 49) the middle one is the model. Its application to furniture design is given in detail, compare the chair legs opposite (at no. 50), and also its relation to natural forms. The stays along the bottom border left are thrown in to illustrate it in the human form. The faces of the border below right show its presence, e. g., the first (at no. 97), or its absence, e. g., the last three. But Hogarth bases his line especially on a study of the antique, either contrasting the graceful attitude of the Antinous with that awkward curve then professed by dancing masters (left center of plate), or removing the ancient statue of a Roman general with a derrick to make room for a modern one in a grotesque periwig beside the Apollo Belvedere (center of plate). If modern sculpture and painting is to adopt such atrocities, Hogarth advocates them in architecture as well. And he designs new orders of architecture to elucidate the point. See, at the right, the column with cocked-hat-and-periwig capital supporting a funeral monument in the style of the "grand monarque."

A number of such creations are shown in a drawing (Fig. 3), above: one with slippers, one with plumes and kerchiefs; below: two with hats, and periwigs right and wrong side out. The central capital is based on designs drawn from bone forms, an idea carried out at length by Hogarth on the second plate of the *Analy-*

sis of Beauty—a plate in which a country dance holds the chief place. (Fig. 4) Along the lower border he shows the rich serpentine lines in horn shapes, and gives a series of different ages to illustrate that his favorite lines are found mainly just at the prime of life, while in childhood the lines are too rounding, in old age too angular. But it is the application of his line theory to the body's action that is best illustrated here. The central section with its country dance evokes the choicest figments of the humorist's grotesque imagination in the display of varied attitude. And by a tiny drawing (at no. 71) in the very upper left hand corner he gives summarily the lines of action of these various figures as they dance. Needless to say only the lord and lady take the precise line of beauty.

Hogarth's undue emphasis on the wavy line, enlivening as it is, is the too common narrowness of a practicing artist who cannot see beyond his own work. He himself recognizes the bias of the producing artist and says: "I would fain have my readers be assured that however they may have been awed and over-born by pompous terms of art they are in a much fairer way of gaining a perfect knowledge of the elegant and beautiful than even a tolerable painter who has imbibed prejudices." Now it must be admitted that Hogarth's general art critical attitude was perhaps somewhat, as Walpole alleges, conditioned by a certain provincialism. Hogarth did not feel, nor believe that others sincerely felt, the great admiration expressed by his age for old Italian masters. He cleverly shows the combat of old and new in his engraving of the *Battle of the Pictures*. Whole rows of canvasses stand for the old pictures with which Hogarth's are giving battle on the ground and in the air. In the famous catalogue of 1761 he returned to this subject and chose as headpiece a representation of the modern arts watered by the munificence of the king but as tailpiece a travelled monkey watering exotics many centuries deceased. (Fig. 5) Over ten thousand copies of this publication sold, so popular did it become. The same idea was aptly expressed in the *Time Smoking a Picture*,

with the legend, "as statues moulder into worth."
(Fig. 6)

Though he favored modern more than ancient art, Hogarth was unmerciful toward contemporaries. His perspective drawing satirizing the ignorance of some artists respecting that science is too popular to need recall, and of his criticism of a contemporary painting figure 7 may serve as an example.

In his own works he did apply the principles of his Analysis, as witness the Portrait of David Garrick and Wife, or the Sigismonda. A particularly good example is his Painting of the Comic Muse, in which his book for ready reference lies at his feet. (Fig. 8). Interesting above all is the Bathos, completed just before his death. (Fig. 9) For it shows along with the end of time the destruction of the line of beauty and the warping of the cone that had made the serpentine line possible.

But Hogarth's feeling that death should be the end, however natural, was none the less unwarranted. His book, soon translated into the various European languages, continued to enjoy on the continent as at home a remarkable popularity. The Bathos displays rather that self depreciation, so commonly complementary to a satirical humor, which is likewise voiced in the artist-author's own lines:

"What!—a book by Hogarth! Then twenty to ten,
All he's gained by the pencil, he'll lose by the pen."
"Perhaps it may be so,—howe'er, miss or hit,
He will publish,—here goes—it's double or quit."

Technical and General Education in the Arts: E. RAYMOND BOSSANGE,
Carnegie Institute.

A number of years ago, several tumble down furniture vans stood by the curb at the south side of Madison Square, New York. These vans belonged to picturesque old darkies who courteously solicited trade of the passers-by. The vans were covered with signs offering to move furniture, pianos and household effects. One old darkey, more ambitious than the others, had a noisy sign stating, "Fine Arts Removed." As I walked up from my office, which happened to be across the way, I amused

myself wondering how far the fine arts were removed from the south side of Madison Square.

Though that question may have been natural a generation ago, it is certain the fine arts are no longer removed from any part of New York or of the United States. The interest shown throughout the country for school and community music, for all sorts of dramatic experiments—Little Theatres and neighborhood Theatres—for folk dancing, for the arts and crafts, for drawing, design and modelling in our public schools, and the civic improvements that are being carried out in many of our big cities, prove that the country is awake to the value of art in the community.

It is concerning an experiment in the teaching of art in the Middle West that I propose to allow myself the privilege of speaking to you this afternoon. This experiment involves the relation of technical instruction to general education, and the determination of the sort of instruction that is best suited to prepare an artist not only for his art work, but for his life as an artist. Our various educational institutions can be roughly divided into three classes, Preparatory Schools, including grade and High Schools and Private Schools; the College of Liberal Arts; and the Technical or Professional Schools. In the last twenty years certain changes have taken place, and these three types of institutions are not so distinct as they used to be; they are gradually merging into each other. We find Preparatory Schools that offer classes in technical work. Drawing, Design, Drafting, some of the Crafts, Music, Dancing, Modelling and some Dramatic Work are given in many of our High Schools. Colleges no longer limit themselves to the dead languages, Philosophy and Literature, the humanities, but permit their juniors and seniors to elect technical studies, and grant them credit towards the B. A. degree for such specialized work. The Technical Schools are adding to the number of general studies which they give, not limiting themselves to technical work; and they try to furnish a man with at least the foundation of a general education.

Schools of Architecture are without doubt our best examples of a well organized instruction in art in

which general education is considered. The courses in the various schools are very similar. We find in addition to Architectural Design, Modelling, Freehand Drawing and Water Color, Mathematics, Physics, Construction, English, Foreign Languages, Literature and History. The results of this system seem to be in every way excellent. Our trained architects throughout the country are doing good work as artists and stand high in their communities. They are useful men, well equipped not only professionally but as citizens.

If the Architectural Schools have been a success pedagogically, if the mixture of general education and technical training has worked well in one art, why not carry out the scheme in the other arts? How much can an Art College attempt to do in Painting, Sculpture, Drama and Music? What should be the chief aims of such an institution?

I believe educators agree that, first of all, and this is equally true of all institutions of learning, the instruction must inspire interest. Little can be done in education, and nothing can be done in the arts, unless enthusiasm and interest are awakened in the student. That is the first step towards developing the student's natural ability.

In the second place, it would seem to be the purpose of an Art College to guide that interest and enthusiasm, and put the student through a number of what we may call experiences, that is, problems, exercises and special work carefully selected to give him as complete an understanding of the various demands of his art as possible. These problems not only teach him the technique of that art but enable him to acquire proper habits of work and thought, to understand the best procedure and to learn to study.

In the third place such an institution can reasonably be expected to present to the artist selected facts, the facts that an artist should know concerning the great works of the past. He should become familiar with the masterpieces of civilization. He should learn what these masterpieces express and how they do it. The experiences of the past should be placed before him and passed

on to him as far as possible, and his taste should be trained, his powers of observation stimulated and his emotional appreciation of beauty deepened. History for the artist should not be approached merely as a collection of facts, dates and names, for the identification of works of art is secondary to a deep appreciation of them.

In the fourth place, such a college of art should aim to give a student a knowledge of the world and a certain understanding of the great problems of the present. He should learn to observe and generalize from those observations. In short, he should acquire a broad outlook and a sympathetic attitude towards humanity and at least enough education to go on educating himself.

To make a man articulate and to lay a foundation for good citizenship is one of the problems of Technical Schools as well as of Colleges and Universities. It can be done by indirect means only, but to bear in mind this important phase of education seems to me the obvious duty of the art teacher.

How can all this be accomplished? Certainly, not by giving technical work alone. The slow process of knocking about the world and being knocked about in it usually results, it is true, in general education and information; but it is a slow and costly struggle and few emerge successfully from it. Of course, it is better to travel and see the things themselves than to look at photographs, read books or see pictures on the screen. But after all, is it not the object of education to give to the student what he needs by means of selected experiences and selected facts, in a convenient and easily assimilated form? The principles he must know and the experiences he must be familiar with, can be acquired much more easily than by depending on the very long and hard process of original discovery. Working out problems as if no one had cleared the way is a waste of time. Rapid progress is possible if we use the solutions, experiences and knowledge the past has bequeathed to us.

By making intelligent use of the time usually wasted by an art student some general education may be

acquired by the way. The number of consecutive hours in which beginners can do technical work is very limited. An experienced painter does a few minutes of intensified creative work and then rests his mind and hand by blocking in accessories or working on the background; he thus proceeds by a series of concentrated efforts. But the young artist, when he has lost the impulse given him by his professor, begins to lose time and to undo what he has done. He does not know what to do next, and he is unable to do more than two or three hours of work which is really valuable. I believe psychologists agree that the length of practice on the piano, in designing or rehearsing, and in all the exercises of the various arts, is definitely limited. The moment the student is tired to the point of not being able to criticize what he is doing, his practice is as likely to produce bad habits as good ones. During the first two or three years why should art schools not give part of the student's time, say one or two hours a day, to general education? In later years the artist can profitably give all his time to technical work. When he is young that seems unwise, and he should give thought to fitting himself for the life of a man and a citizen.

To take the courses we offer at the Carnegie Institute of Technology and be candidates for the degree, students must be graduates of the High Schools. In most cases our freshmen have not had the advantage of technical training. The art courses in our High Schools in Pittsburgh are excellent, but the training they offer does not always correspond to the kind of technical instruction we require in our specialized work. Besides, not all of our students have had the opportunity of taking the High School art course. We are convinced, and I am sure you will agree with us, that the technical work of an artist must begin when he is young. It does not matter so much when a lawyer, doctor or engineer begins his technical training, for manual dexterity counts little in those pursuits; but the musician, actor, painter, architect and sculptor must begin their art when they are still in the impressionable age, when their muscles are limber and when they are not bothered by too much self consciousness.

With this problem in mind and with the desire to make our institution in Pittsburgh render greater service we have inaugurated a special course. The idea involved is not new, but the coordination it brings about between High Schools and a Technical School is probably more complete than has yet been attempted. We call this course our Qualifying Course.

Every Saturday morning we open our building to High School students for three hours. The architects take elementary Architectural Drafting, Freehand Drawing, Modelling; our Drama students have an hour or two of rehearsal, some special exercises in Diction and one-half hour of Folk Dancing; our Painting & Decoration students take Drawing and a short course in Design; and so on with our Illustrators and Sculptors. Our Music students get one-half hour lessons each on one of the instruments of the Orchestra, about one hour of Elementary Harmony and one hour of Orchestra Rehearsal. You would be surprised if you heard our junior orchestra, made up of thirty boys and girls from twelve to sixteen years of age. Their enthusiasm is most inspiring. All instructors, when this course was first inaugurated, reported that the High School students progressed more rapidly in technical work than either our freshmen or sophmores. The youngsters are doing it instinctively and naturally. As I say, they are still in the impressionable age.

We believe that great things will come of this Qualifying Course. The High School students get technical training in the midst of a professional atmosphere. Securing the foundation needed for professional work, they begin the degree course with such good preparation that time now wasted in elementary work is saved, and we shall be able to carry our students much further before graduation. Please understand that we are not competing with, nor supplanting, but supplementing the art work done in the High Schools. We hope all the students will do the art work of the High School as well as our qualifying course. We merely supplement their instruction, and offer additional opportunities for art study to one hundred and eighty promising boys and girls of Pittsburgh, so that

they may have eight consecutive years of technical work.

Our School is divided into five departments, Architecture, Painting & Decoration, Music, Drama and Sculpture. In our course in Decoration, besides problems in design and archaeology, students get a course in drawing which leads to the life class, modelling, Architectural rendering, lectures in composition and perspective, and also courses in the History of Painting, Sculpture, Costume, Furniture and Ornament. They also get courses in English and French.

The Illustrators follow a corresponding course, but omit certain courses in History and add a course in English Literature. We agree that an Illustrator must be familiar with books. You have all heard the old joke which has been told concerning several Illustrators—an author hears from his publisher that a celebrated artist has consented to illustrate his book. He writes to the illustrator telling him how happy he is: but he adds, "I must ask a great favor of you. Before you illustrate my book, please read it." If we stop to think of the silly illustrations we see in some of our magazines and books, we realize that this tale is not so funny as it might be. Our illustrators must know how to read; and the best way to accomplish this is to give them the habit of reading.

Our Painters and Sculptors have a similar course with less history and no architectural plates, and on the whole with rather less general education than is given the others. They take, however, an important course in anatomy.

The Department of Drama devotes the greater part of its time to rehearsals and diction. In the way of allied arts the students take dancing and fencing and with the Music Department a short course in sight singing. We have found it important for our Drama students, especially for those who specialize in play producing, to receive some experience in drawing so as to make sketches of costumes and scenery. All the students have a short course in scene and costume design, and take History of the Theatre, Dramatic Literature and Architecture. They can elect History

of Furniture, Legendary Art and Costume. They all take English in the freshman year, and later that English is specialized when they pass to Dramatic Composition. We require two years of French. Our more advanced students have short courses in Sociology and Psychology.

I mentioned the fact that the Drama students take music with the Music Department and drawing in our Painting & Decoration Department in order to show that we correlate the arts as much as possible. That correlation has indirect results which are most important. For instance, two years ago William Poel, founder of the Elizabethan Stage Society, came to us from London to produce Ben Jonson's *Poetaster*. The wonderful scenic effects he produced, and the costumes and properties he brought with him, had probably as inspiring and stimulating an influence upon the decorators, illustrators and painters as Poel's excellent training in diction upon the Drama students.

In Music, in addition to individual instrumental work our students have two periods of Orchestra Rehearsal per week. We have a student orchestra of seventy-five pieces capable of playing symphonies very creditably. Each student has one or more periods of Ensemble Work, and all our students take piano, regardless of the instrument in which they specialize. They take dancing to develop their sense of rhythm, and have a long and thorough course in Harmony and Counterpoint. They likewise take courses in Aesthetics, History of Music and General History of Art. A course in Appreciation of the Drama is given to develop their dramatic sense and stimulate their emotional development. They take French and Italian, and in their freshman year a course in English.

Our courses in English Theme Writing serve as a foundation later for specialized work. Our advanced Music students take courses in concert criticism, for they are obliged to attend concerts as part of the course. The training our students get from this English in the way of clear thinking, correct use of words, good construction and discriminating criticism is one of their most valuable exercises.

We aim, you see, at two things—first, the correlation of the arts; and second, general education. We give each student the opportunity of working in the allied arts in the professional atmosphere of that art. Our architects instead of taking freehand drawing from an architect with the emphasis on the line, do their drawing in a painter's studio where they develop a big sense of mass and tone and color, most useful later on in full size details. We believe that giving an opportunity of seeing the principles of art applied to other arts is stimulating, and that our plays, concerts, exhibitions are a constant source of interest and value.

We have found that the methods of instruction in one art may be improved by borrowing from the other arts. For instance, we have recently applied the architectural system of competition and juries to our Music Department. Our violin students, instead of being marked by one of the professors of the violin, are now required to play before a jury of half a dozen instructors: and the work of each student is compared with that of every other student, and the teaching methods of each instructor compared with those of his colleagues. This has proved a wonderful stimulant to the students and it has been of great benefit to the faculty. It avoids personalities, which sometimes occur, lends more prestige to the mark given, and keeps up the ambition of the faculty.

Many opportunities result from having all the five arts under one roof; and the contact between our students and the members of our non-technical faculty of General Studies, as we call it, is of great value in broadening the student's mind. First, correlation, and in the second place, general education. We believe the results which we have produced prove that such association of general studies and technical work is valuable. It is interesting to note that our good students in technical work are nearly always good in general subjects; and it is only the lazy ones who use the general studies as an excuse for doing poor technical work. In fact the extra load seems to stimulate the good student. For instance, those who take our Normal Arts Course, carrying the maximum hours of general studies, do

better technical work on an average than the painters who give almost all their time to the major subject. General studies not only increase the student's stock of knowledge, but what is much more important, make it easier for him to go on educating himself, deriving greater profit from his opportunities, and learning much more from the experiences of life.

This year we started a new course, which unfortunately had to be abandoned on account of the pressure of military work, for our men are drilling one and one-half hours a day and the girls do Red Cross work. The object of the course was to awaken the interest of the student in the great questions of the day, such as Socialism, Profit Sharing, Labor Unions, and Government Ownership. We hesitated concerning the title for this course. To call it Economics would have hardly been correct. One of Daudets' novels describes an old man who has made a large fortune and discovers late in life that he is terribly handicapped by the lack of an education. He sends for a college professor and discusses the matter with him. He is too old to begin to study history or foreign languages or Physics or Chemistry; and finally, with the shrewdness that enabled him to earn his fortune, he discovers what he needs and asks the professor to give him "*des idées sur les choses.*" That is, to give him general ideas on things, insight into the big problems and big forces of the day. Well, that is the sort of thing we had in mind for our students. A course that would rouse interest in all modern ideas and modern questions, and broaden their sympathies and open their hearts to their fellow-men. As I look back I consider a course of this sort I had at Columbia one of the most valuable I ever attended.

What influence is this great war to have upon our Art Schools? That it will influence our work and standards is beyond doubt. It seems to me that for a generation at least, art will have to be even more useful than it has been in the past. Its audience must be less exclusive, its appeal more altruistic. Mere displays of virtuosity and quality, and experiments in technique, amusing though they may be for the dilettante and

connoisseur, will not be sufficient. Art will have to be associated with public service. It must bring happiness to the millions who have suffered. Art to seize its vast opportunity, must inspire; and as the highest science, or the highest religion, concerns itself with something even higher than itself, so the theory of art for art's sake will no longer be accepted, and instead we shall have art for life's sake. We shall hear less of the appreciation of art, and more of the appreciation, understanding and enjoyment of life through art. Therefore, we shall need artists who have something to say, broadly educated men and women, deeply in sympathy with the world and its problems. Only from such will come an art which in its public usefulness and its inspiring quality can correspond to the higher ideals and standards of an heroic period.

7 P. M.

Dinner at Hotel McAlpin followed by a "Round Table" discussion on: "Ways and Means of Securing Proper Recognition for Art Teaching in our Colleges and Universities."

Opened by: GERTRUDE S. HYDE, *Mt. Holyoke.*

In the very few words which I shall add to this discussion on "Ways and Means of securing proper recognition for Art Teaching in our Colleges and Universities," you will pardon me if I speak, as I have been asked to do, in a rather personal way of our own department of art at Mount Holyoke College. I should hesitate to speak in this way did it not seem that the discussions at these meetings can only be worth while in so far as they offer very definite and practical suggestions in regard to ways and means which have been tried or are being tried with some measure of success.

A brief explanation of the nature of the work at Mount Holyoke is perhaps necessary for the benefit of those who have not been present at former meetings of the Association where the aims and methods have been rather fully presented. The Department of Art and Archaeology, as the department is called, offers about twenty courses in Art History and Appreciation and in Archaeology all of which receive full college credit and from which a major may be chosen exactly as in other departments of the college. No separate courses are offered in painting, drawing, modeling or

design and no college credit is given for this practical work except as it is taken in connection with courses in Art History and very closely related to such courses. The studio work, which might perhaps better be called "laboratory work" as it serves much the same purpose as the laboratory work in connection with courses in science, is simply a means to an end—that end being a better understanding of individual artists and their work and of the aesthetic principles which govern all great art, the understanding of which is so essential for any real appreciation. Incidentally powers of observation and a facility of expression by the use of the pencil, brush or modeling tool are acquired which have proved a valuable acquisition to a number of students who after college days have felt that they had something original to express in the language of art.

To claim that the department of art so organized has met with no opposition would be untrue. There have always been and will perhaps always continue to be those who can see no real place for art in a college curriculum. A certain amount of wholesome opposition has perhaps been a useful spur to many of our college departments and may in part explain the more general recognition which is being given to the teaching of art in our colleges today. The opposition which has been met at Mount Holyoke has come mostly from those who, through ignorance of or indifference to the whole subject, have not taken the trouble to find out what was being done or how and have formed their judgment almost entirely from their own preconceived ideas as to how the subject was probably taught. A little personal instruction and demonstration have in most cases been enough to turn such opposition into support. Those who have been opponents are almost without exception now recommending their students to take courses in art and there seems to be among the student body as a whole a kind of unwritten tradition that a girl should not leave college without at least one course in the department.

In speaking of the recognition that the study of art has received at Mount Holyoke the present staff feels that it may speak freely, as the foundations of

such study were laid very stably in the early days of the institution. Class instruction in Art History was given at Mount Holyoke as far back as 1872, in connection with a course in Ancient History and in 1878 History of Art became a regular course of study. In this respect I believe Mount Holyoke and Lake Erie came only second to Harvard where there was a regular course in Art History as early as 1875. Miss Blanchard, the principal of Mount Holyoke at that time, who gave this first course in Art History had spent some time abroad in collecting the best photographs to be procured and in studying advanced methods of teaching the subject in the universities of Europe. This early instruction, as one who knew most about the work writes, was characterized from the first by breadth, refined taste and sound criticism. Such teaching gave the subject a very definite prestige in the early days at Mount Holyoke.

It is true that drawing and painting were taught as separate subjects during these early years but soon after Mount Holyoke became a college these gave place to the studio work earlier mentioned as an organic part of the work in Art History.

So far it has been shown briefly that the teaching of art at Mount Holyoke has received recognition and that this recognition dates back to the early days and has depended largely upon the character of that early work.

In what has been said the answer to our question "What are the ways and means for gaining recognition for the teaching of art in our colleges and universities" has been at least hinted at. There is probably only one answer to this question and that a very inclusive one, which is, that the *Department of Art should be on a par with the strongest departments in the college or university.* (In what I am saying, I am referring only to the liberal arts colleges and universities which, like Mount Holyoke, offer no purely technical courses in other departments.) That this may be true it is necessary to hold up as ideals for our departments:—

First, that the teaching staff shall be made up of men or women of sound scholarship, of broad culture

plus "the fine, controlled, understanding enthusiasm" "the fine enthusiasm with which to fuse facts into wonderful life experiences" which Mr. Whiting so emphasized as an essential for the museum worker in his paper at the last meeting of the Association. Truly not too high an ideal for the teacher of art!

Second, that the courses offered be historical and theoretical rather than technical in their emphasis, that they be properly graded and correlated with those offered in other departments.

Third, that the methods of teaching be thorough and scholarly, and

Fourth, that the results attained be real development of the mind and spirit.

Where there has been lack of recognition the explanation may undoubtedly be found in one or another of the following facts: that the college departments have too often not demanded high standards of scholarship in the teaching staff, that they have put too much emphasis on studio work unrelated to historical and theoretical courses, that they have allowed unscholarly methods of work and have been satisfied with too limited attainment.

If art is to be included among the subjects offered in our college curricula, as it certainly will and must be, it is worthy of the highest and most secure place which can be made for it.

FRIDAY, MARCH 29, 10 A. M.

Metropolitan Museum

Class Room A

Preparation of the Child for a College Course in Art: BLAKE-MORE
GODWIN, *Toledo Museum.*

The greatest reason for the neglect of college art courses is the lack of training, or improper training in art given in the elementary and secondary schools. Asking a pupil to copy twice the poorly drawn apple, egg or table at the top of the page, and in the name of art, can only inspire him with the greatest disgust for anything bearing that name. Likewise the use of text books in history and literature in the high schools written by authors who know little of art, and the

interpretation of the meagre passages devoted to that subject by teachers who know far less of it than the authors, can scarcely inspire the student with a desire for further knowledge. Yet with such a preparation I myself and hundreds of thousands of others were turned loose upon the world to create and live with the ugly in design, composition, and color,—and glory in it.

The school child of today is the college student of tomorrow, and the citizen of the day after. We who are here are or should be interested in college courses in art not as an end in themselves, but as a process in the production of better citizens. It is well then not to begin our process at the semi-matured state of the college freshman but rather at as early a period as possible. For despite the frivolities of college life, the average student is really a very serious minded sort of person, who has a definite purpose in view other than enjoying life as the scenery goes by. He has a reason for taking this, that, or the other course, and his own ideas cannot be changed by any number of majors, minors, prerequisites, and requirements. In the college student the brain which in the child yields readily as the clay to the moulding fingers of the facile sculptor has already begun to assume a less plastic form.

It has been the purpose of The Toledo Museum of Art first to secure the interest of the child and then so to stimulate that interest that he will correlate his courses in high school with the collections in the Museum, each adding interest and information to the other. Then, having been started in the right direction, when he goes to college, he will not only realize that art courses are not a joke, or a plaything for ladies, but very vital and necessary subjects, from a practical as well as a cultural standpoint. The college, of course, is able to give much more detailed and comprehensive instruction than are we, with our as yet limited and restricted facilities. So we plan our work that each story hour, design class, or motion picture which a single child may attend will give him something, even if he never enters the Museum again. But such is not the case. He comes back countless times, and a few brief years of only fairly regular attendance give

him not only a firm foundation for future study of art, but teach him to live a more complete life—to be more efficient in everything he does, and to eliminate the waste and destruction due to a lack of knowledge of art.

In the training of the future college student the Toledo Museum of Art has been a pioneer. Although we do not neglect the adult, as evidenced by lectures, concerts, and gallery talks given for him, as well as by his attendance, yet our most important work has been and is with the children. When Mr. and Mrs. Stevens took charge of the Museum in 1903, their first care was to interest the public school pupils. To-day an attendance of 800 to 1200 children on Saturday and 2000 on Sunday is to be expected.

The child knowing nothing of art, should first be introduced to it by the aid of something with which he is acquainted and in which he is interested. And so, as all children know more or less of birds, a bird club was organized. The children were taught to feed, protect and save the birds as friends and allies of man and food crops, that do much to rid them of the insect pests which destroy enough to feed the entire population of Belgium. They were given plans, they built bird houses and brought them to the Museum, coming in crowds. A particular group happened to be subnormal children—which goes to show that art education need not be limited to the most highly developed minds.

Then the houses were exhibited at the Museum, and three thousand were placed in the parks and along the highways by the children. The 15,000 members of the Museum Bird Club have learned the first principles of beauty of construction in making the bird houses; they have learned the beauties of nature in placing them; they have made friends with the birds, and more than all, they have found the Museum and have gained some knowledge of its contents.

But some parents are so “practical” that their children cannot be reached thru the birds, so we have approached them thru the encouragement of vegetable gardens—for everyone realizes the utility of these,

and there can be much beauty in them—and the vegetable garden leads to the flower garden and landscape architecture. An unattractive and unlovely house, thru the influence of our garden campaign, was made into an attractive home, and in doing it both child and adult learned much of art. They now know the first principles of composition, of symmetry, and balance; and they too have been brought into the Art Museum, and by applying the same principles used in beautifying their homes, they are better able to understand and appreciate paintings, prints, and other art objects. For four years we have held vegetable and flower shows at the Museum, bringing to it thousands of people who would never have had the courage to enter a building dedicated to the Fine Arts alone. Having come once, they know the way, realize that they are welcome, and that there really is something to this "art stuff." And they come again and again to see paintings, sculpture, ceramics, and textiles, as well as vegetables and flowers. Our four years of work resulted last year in 28,000 war gardens, thus proving to the most sceptical that art is practical.

This year we have secured a new staff member who will devote his time to instructing the children in the beauties of nature. Each Saturday morning he talks to children in the Museum and conducts field trips giving them practical tests by which they may recognize trees, flowers and birds.

As an added attraction to bring children to the Museum a little over three years ago we secured an excellent motion picture machine and began to teach art by means of the film. Each Saturday and Sunday children come to the Museum in throngs to see educational motion pictures which deal chiefly with travel, industry, crafts and art. We have shown a film of the life of Palissy the Potter, a beautiful colored one of the making of silk and many of travel and excavations in classical lands. The attendance has absolutely disproved the idea that the child or the adult desires the sort of entertainment that the ordinary motion picture theatre provides for him under the excuse of public demand. On Saturdays we are forced to run the pic-

tures two or three times and on Sunday three or four times. It is only with the greatest difficulty that we are able to keep the grown folks out of the children's shows. Even some of our trustees are regular attendants.

The crowd has become so great this year that it is necessary to form the children in a line of two which extends at times through several galleries. They stand patiently for as much as half an hour, and are the best behaved group of our visitors. It is so easy to make them understand what they may and may not do, that we would far rather release a thousand children than a thousand grown-ups in the Museum.

All of these activities, as well as others not mentioned, such as our monthly opera hours, at which selections from the opera are played and sung by the best local talent, and the story told, illustrated by lantern slides, are planned first to bring the child to the Museum, then to interest him in the work done here, and to provide him with the basis for the generally accepted work of an art museum. Design and modelling classes for children have been conducted since 1903. Under the fostering influences of all our activities the demand for admission to these classes has far outgrown our facilities. Therefore we decided last year to make our classes free to those who attended, but to admit only those who had shown some talent or desire along these lines. The principal and teachers of each of the public and parochial schools were asked to select two pupils from the fifth and sixth grades for a modelling class and two from the seventh and eighth for a design class.

A result of the Museum's former work was found in our modelling class. The young lady who taught it received her first drawing lesson in one of the earliest classes conducted by the Museum, later studying at the Pennsylvania Academy. She has secured most gratifying results with the children in the free class.

They were first taught to work from a still-life model; later on they were told to form little compositions of familiar objects; and at the close of the year they had become so proficient that they were able to

copy from casts with a great degree of skill I was surprised one morning upon going into the galleries after I had supposed the design class had all gone home, to find sixty-five children sprawled all over the floor working from a collection of Persian, Chinese and Hispano-Moresque textiles which happened to be in the galleries for a very short exhibition. Their owner, Prince Kaby was there telling the children the significance and history of the various designs. The pupils study the finest designs of all periods and countries, working from originals in the Museum's Egyptian, oriental, ceramic and textile collections. In this way they learn what has passed the test of time, as well as the principles which make it good.

Then in the first year class the children develop by repetition designs from a blot of ink, a thing in itself without symmetry or beauty. The boy who did one of these is now Captain of the Museum Police and we have arranged to give him work during the summer and in this way we hope to develop him while he is still in high school into a very able and efficient assistant. At the same time, by closer personal attention than we can give to everyone, we expect to give him more thorough training in art history and museum practice, and thus produce most excellent material for the college to work on.

Later on in the course they develop designs from fairy stories. Having learned the principles of design, the child himself selects the incident which he wishes to represent, and by applying the principles, produces a clever design of the Old Witch, or Robinson Crusoe, where he succeeds in getting in a great deal of the story as well as in producing fine balance and rhythm.

Art is more important in its practical applications—to wall paper, carpets, and neckties, than in its less utilitarian aspects. Everyone uses the former, while only a few buy and fewer still paint pictures. Never will the child who can do a fine design of Little Bo-Peep have a home that is inharmonious.

This year we have established an advanced course in design for those who completed the course given last

year and next year we expect to have three courses. In the advanced class they are taught the principles of color harmony as well as the principles of design. The work of the second year children is just as fine in color as in pattern, because they know the principles of both, and apply them to producing something original, not to copying something which they have been told is good. They know what is good and why. Children who have gone thru a year or more of this training have a ground work which must help them in any college course in art which they may later take. They know much of the theory, have developed skill of hand, and art history and criticism cannot fail to be easier for them to understand. Those who may be so unfortunate as never to go to college know what is right in clothing, homes, and cities, and may be expected to demand the good and refuse the bad.

Perhaps the most important preparation which we give the child for a college course in art is that provided in the story hour. Every Saturday and Sunday afternoon from one hundred to five hundred children come to the Museum and listen attentively for thirty minutes to learn about the various works of art in the permanent collections. This activity is under the direction of Miss Elizabeth Jane Merrill.

Sometimes the subject is such that lantern slides can be used and then the story hours are held in the hemicycle. The general subject for last month was Prints and Print Makers, the titles of the talks for each week being:

- The beginning of print making.
- Wood blocks and the Little Masters.
- Etchings and the early masters.
- Etchings and the late masters.
- Lithography.

These talks were illustrated primarily by originals in our own collection, as, in fact, all stories are, the lantern slides being used only for supplementary material to complete the historical continuity of the talk.

When the children who attend regularly have shown on examination that they are well acquainted with the

Museum collections, they are appointed assistant docents. They come to the Museum on Saturday and Sunday and tell other children and grown people as well about the wonderful things which it contains. This stimulates their interest in the Museum and enables us to carry our work of instruction to a much greater number of people than if we had no volunteer staff of assistants.

On one occasion after the story for four or five times had been on Old Masters in our collection the children who had had no previous instruction in drawing were given papers and pencils and told to draw from any painting about which they had had a story. The Man with the Wine Glass by Velasquez had been one of these.

A fine sketch of it was the work of a girl of thirteen—of remarkable talent, but up to this time no one save her own family knew it, and families are slow to recognize talent in their own household. It was so fine that it might almost have been the artist's first idea of his composition.

Another story had been on an early self-portrait by Rembrandt, and another girl, age ten, did a sketch of it.

She had the spirit of the painting. She learned more about it than if she had spent hours in a study of books on art history or technique. She has all that Rembrandt intended to give. No adult could have a better understanding of the painting than that which she showed.

As a result, these two girls were admitted to the design class, for we all felt that we had discovered talent that should be cultivated. The first thing that the younger one did was the design "How many Miles to Banbury Cross," which subject was given her to develop in class. It was as fine as a manuscript illumination, and in movement and action it was almost like some of the cave man drawings. It must be remembered, of course, that she was not copying from anything, but was using her own imagination and knowledge.

As a part of our story hour work we arrange with the public teachers to bring their classes to the Museum, out of school hours, where they are instructed on the

paintings, prints, ceramics, textiles, oriental, classical and Egyptian collections. To supplement this work we have arranged recently a rotary exhibition of photographs of works of art in the Museum which is sent to the various school buildings of the city. It is shown in each for two weeks, the exhibition being opened by a talk on the collection. There is left with it a type-written historical and critical sketch of the paintings prepared with the needs of the child in view. The success of this plan has been so great that several exhibitions will be organized next year.

There are two or three ideas that our work in Toledo has brought forcibly to my mind. One is, that it is better to create in the future college student a strong demand for courses in art than to insert into the curriculum of every college and university in America a required course in art. A college art course should first give the student a love for and appreciation of art. Next it should prepare him to acquire technical knowledge, for few students become critics or artists, while all build homes, shops, parks, and cities—and it is as wrong to attempt any of these things without a knowledge of art as it is to practice medicine without a license. Art education is a great subject. College art education is an important phase of it. But the roots of the nation's art appreciation lie deeper than the college. It is well to prune the branches and protect the trunk, but we must not forget to take proper care of the roots and enrich the soil.

The Value of the Study of Art in our Institutions of Higher Education:
J. C. DANA, *Public Library, Newark, N. J.*

Note of explanation: The President of the College Art Association, Mr. John Pickard of the University of Missouri, asked me in January of this year to take part in a discussion of this subject at the annual meeting of the Association in the Metropolitan Museum, March 28, 29 and 30. I told him that for reasons which need not be given here I would not be able to do this. But I added that if he wished I would write a brief note on the subject, print it and distribute it to members before the meeting. He approved of my suggestion; and here is the note.

Newark, N. J. March 12, 1918

J. C. D.

The subject for discussion raises this question:

“If college students study in the proper manner the proper aspect or phase of a subject called Art, what will the human race gain thereby?”

That one may give an intelligent answer to this question—not necessarily the one right answer, but an answer which means something—he must first clearly define the aspect of Art he selects for his purpose; then he must describe the manner in which he thinks the aspect of Art he selects should be studied; and then he must show how he thinks this procedure will profit mankind.

This brief analysis discloses some of the reasons why nearly all talk about Art is quite futile. It is because it defines nothing; lays down no clearly stated, easily understood thesis; and uses words and phrases which arouse agreeable emotions and are therefore, but quite erroneously, assumed to lead to satisfying conclusions. Art discussions usually furnish pleasurable reactions to the mentally befogged.

To clear the ground before I attack the subject in hand, let me give some of the conclusions I have dared to reach:—

(1) There are no principles of art. By this I mean that from a study of what are accepted by notable critics as objects of art—from a Japanese print to a Greek temple—there can be drawn no rules or laws or principles which will enable one to produce an object which these same notable critics will declare to be art.

(2) There is no field of art. By this I mean that it is impossible to divide the agreeable reactions, the reactions which lie in the pleasure field of the human animal, into two parts and say of one of them, all the responses to stimuli in this part are esthetic and are art, subjectively considered, while all others are merely raw feeling. To illustrate, we cannot say of our response to an apple pie that it is merely carnal, and of our response to a Corot that it is inevitably esthetic.

(3) Beauty has no relation to Age, Rarity or Cost. By this I mean that the pleasurable emotions aroused in one by knowledge of the facts that an object he is

looking at is very old, very rare and has been exchanged for a great deal of money, have no relation whatever—save that of the evil companions of a good child—to the pleasurable reactions produced by the qualities of the object in question.

(4) Patronage is the mother of art. By this I mean that great designers and fine craftsmen have always come forward when the rewards of general esteem, personal recognition and a living wage have asked them to come. And, by way of an illustration by contrariety, I refer to the fact that our museums of art are patrons of archaeologists, excavators and importers, but not of actual or potential good designers and fine craftsmen of this country.

(5) An object of art is a permanent possibility of an agreeable thrill. As pleasant reactions are possible to all men, and as the objects which can arouse pleasant reactions are just as varied as are the nature and degree of cultivation of men, it follows that almost any conceivable thing can be, and is, to some one an object of art. That is to say, you can no more properly declare of a given thing that it is or is not an art object than, as previously stated, you can declare, of a given pleasurable emotion, that it is esthetic and not merely raw feeling.

These statements I venture to call axiomatic.

Returning to the subject, let me remind you that students do not come to college with minds like sheets of white paper. They have lived about 19 years and have been treated intermittently by teachers for about 12 of the 19. This treatment has included for most of them what we call art instruction. Our teachers, though they differ greatly on many points, agree on a few things that their art instruction ought to do; and observers and critics as well as teachers agree that it does them fairly well. One of the things it does is to test the tastes and the talents of all pupils. I mean by this that it makes almost every pupil between the years of 5 and 19, find answers to questions like these:—

Have I a talent for drawing?

Do I like to draw so much that, whether I have a gift for it or not, I will insist on practicing it until I can draw well?

Have I a talent for the use of color?

Do I like color so much that I will go on studying it and thinking about it?

Have I native skill in arrangement of masses and lines, that is, designing?

Do I like to look at and to think about any of the many kinds of things that our teachers call art products, —from a tea-spoon to a Rembrandt painting, from a Chippendale chair to a County Court-house?

The fact that to these questions the answers are almost invariably "no" is not what I wish chiefly to bring out. I ask you to note that formal education has probably brought to light, before they enter college, all the talent, affection and discriminating power, lying in the fields of design, color and decoration, that any college students may possess. Therefore, it is not necessary to test the college student again for tastes and talents in what we call arts by courses in technique.

Let me now remind you that in the discussion of any aspect of education this fact should be always kept in mind, that to the making of a man nature contributes 75 to 90 per cent and nurture, meaning all after-birth influence, between 10 and 25 per cent.

Returning again to our topic, I now state what I mean by art for the purpose of this discussion.

Man has added a little to his pleasures, for say, 10,000 years, by adding a certain superfluity of what seemed to him a prettiness to the things he made. In these latter days we sometimes call this adding process "doing art," and the pleasures we take in the thing when done we call "art appreciation."

I can now give you my statement of the essence of a proper teaching and study of art in our colleges. And I affirm it to be, not befogged by the emotional content of words; and to harmonize with the limited scope of formal education, with the dominance of the gifts or withholdings of nature, with the non-existence

of esthetic principles and with the dependence on patronage of the development of the power of "doing art." My definition of the proper art study, that is, conforms to the axioms I presented.

This then is what may safely be said by a teacher to a student of art in an institution of higher learning:—

"You have noted that many persons of cultivation and intelligence get pleasure from looking at and discussing what they call art objects, and also the useful objects to which has been added a certain superfluity of prettiness which they call decoration. You will see more of this as you grow older, learn more and meet cultivated people more often. The pleasure derived from this practise seems to be very great and we may say deep and fine.

"You are preparing yourselves for a life of hard work. Most of you will never have much of the leisure wealth permits. You must snatch bits of pleasure as you go along. The pleasure you can get from the practise of looking at, thinking about and talking about this superfluity of life will cost you almost nothing in money and little more than odd moments of your time. In the four years you are here a few of us, your teachers, are going to induce as many of you as possible to observe these superfluities, to get interested in them, to compare them, to find fault with them and to think and talk about them.

"We shall begin to-day by looking for a few moments at the paneled door which opens into this room."

The teacher then asks them—the example is selected to fit with my whole thesis—to note the door's proportions, the relations of the panels to the whole door and to one another, the quality, purpose and history of the moldings about the panels, the color of the door and the relation of that color to the rest of the room, the quality of workmanship shown in the door's construction, and to other like points.

From the door he may go, on other occasions, to other things,—shoe, pocket-knife, chair, print, book,

rug, window, cornice, building, painting, carving, piece of sculpture, or what not. He will refrain from saying a thing is beautiful or is "true art." He will avoid the patter of current esthetics. He will approach very cautiously art's moral influence. He will not hypnotize himself with word-combinations like "The True, the Beautiful and the Good." He will repeat often the substance of his opening remarks, thus,

"It seems that the cultivation of an interest in the superfluity of what some call prettiness adds zest to life; such cultivation will be likely to add daily and almost hourly to the pleasures of most persons of intelligence." And he will say that in every country a certain very, very small per cent of the population find happiness in trying to add to things this superfluous somewhat which you, the students, are learning to find of interest; and that the only way in which any people have ever acquired good superfluities of prettiness of their own—and any given people's own seems to bring to that people more pleasure than do the superfluities of other peoples—is to be interested in, look at, think of, talk about, and praise, and blame, and buy and pay for the superfluously pretty products of the very few of their fellows who love to produce them.

If you have read the proceedings of your last meeting, you will find that I have said many of the things therein set down. And in view of my remarks you will understand why I find that most of the good things in that volume lose much of their value because they are accompanied by meaningless talk about fundamental principles and the laws that govern art; about the impossibility of appreciating art except through a study of Great Art; about those brothers of Confusion and offspring of Giant Despair, "Harmony, Balance and Rhythm;" about spiritual verities, and many other vague ejects of the art-enraptured soul. And you will see why I find a certain snobbishness in the assumption of esthetic holiness acquired by "Extensive European travel"—which was denied, by the way, to Korin, Praxiteles and some others—and by association with notorious and costly objects in museums and in galleries of the rich.

My approval, or my disapproval, of the activities of this association counts for little. But I wish to go on record as finding its very existence a hopeful sign and its activities full of promise of good results. For nearly a quarter of a century I have looked almost in vain for a spark of interest and a scrap of knowledge concerning prints—to mention only one form of the superfluities we are discussing—in graduates of our colleges. Until interest and knowledge of that type are quite commonly given to college students we shall continue to see the admirable art work of our schools decline to a mere shadow as it approaches our college gates, and quite disappear as it passes through them.

New Brunswick, N. J.
March 26, 1918.

John Cotton Dana, Esq.,
Newark, New Jersey.

Dear Dana:—The chances are that I shall not be able to attend the meeting of the College Art Association at the Metropolitan on March 29. I am busy, and have your excuse of not being very well; but neither of those pleas prevents an interest in your printed note on "The Value of the Study of Art in our Institution of Higher Education," which you are good enough to send me. It is a whole generation of perversity in itself, or would be if one did not recognize the whimsical in it. Perhaps you will not mind if I answer it in kind. Between us we may succeed, like Brer Fox, in "muddyin' up de drinkin' water" though if I read you aright you think the spring is already so muddy that no one can see anything.

Well, there is some truth in that. There is considerable muddiness. You think it is because talk about art "defines nothing; lays down no clearly stated, easily understood thesis; and uses words and phrases which arouse agreeable emotions, and are therefore, but quite erroneously, assumed to lead to satisfying conclusions." Now I think just the opposite. It is the definition and the staked premises that tie one up or pin one down. People start out with them and seek confirmation for them in art. If they do not find confirmation the art is wrong and not their definition. Why

the necessity for binding ones self with definitions? Why not go out on an expedition of inquiry, and if after many years you find and collate data that point to a conclusion or principle why then it may be worth while to formulate it; but don't get the principle first and then try to make subsequent art experience bend to it.

You say "all talk about art is quite futile," presumably because it has not been exactly defined. For "art" substitute the word "electricity" and will you contend that the talk of the professor of Electrical Engineering in, say, Stevens or Rutgers, is quite "futile" because he cannot define electricity? No one knows what it is, but does that preclude inquiry, study, use, even admiration and appreciation of it? Can't you enjoy your piece of apple pie without inquiry as to whether your response to it is carnal or esthetic? Can't you admire a fine Titian portrait without a thought of definitions or principles, esthetic or otherwise? If you were a professor of art couldn't you say something about the portrait that might be enlightening to your pupils without insisting upon its going into pocket two, box four, case six of your theory of esthetics?

"There are no principles of art" you say; and by that you mean "there can be drawn no rules or laws or principles which will enable one to produce an object which these same notable critics will declare to be art." By the same token there are no rules of prosody which will enable one to produce Homeric or Miltonic verse, therefore there is no rule or law or principle underlying Homer or Milton. They just "happened" and they just wrote. There is no principle of life because science cannot create it; there is no principle of gravity because men cannot control it; and the solar system has no constancy to law because we cannot make one like it.

Why, Dana dear, you are more iconoclastic than in the ancient days when we used to wrangle over the table at the Fortnightly. There are plenty of principles of art. Didn't I write a whole book full of them more than thirty years ago? They were a queer lot I will

admit—so queer that I suppressed the book within six months—but that was my fault. Today I talk little about principles in the class-room, not because they are non-existent, but because they confuse the young students and I can get on better without them. If I interject any talk about art principles in a consideration of a Titian portrait it is that the student may understand the portrait better and not with any idea that he could, by use of the principles, produce such portraiture. There are ten thousand things to be said about art besides discussing its principles—things that are informing, ennobling and decidedly worth while.

Your second proposition that “there is no field of art” I can agree with—that is, as you define it. There seems no necessity for its discussion, and in reality it is not so much of a field as it is a man of straw that you have set up for the purpose of knocking down. The average college professor, I venture to think, does not worry his pupils with “responses to stimuli” from either apple pies or Corot landscapes. If he does he is a donkey and should have his shoes pulled off and be turned out to grass. Psychological analysis is right enough in a treatise on the emotions, but the professor of art in the American college usually has a raw youth on his hands who perhaps does not know the difference between a frieze and a capital, and needs first aid to the ignorant instead of the last word in psychology. He does not know that he has any emotions and has only a vague consciousness of a brain. One can talk at his supposed brain for four consecutive college years and make little enough impression upon it; if one should talk at his emotions heaven only knows what would be the result. I never ran any such risk.

That “Beauty has no relation to Age, Rarity and Cost” is an elementary proposition that everyone will accept only—I wonder how you dared to make such a proposition without defining what you mean by “beauty.” I never use the word in the class-room. It means anything or nothing as the user of it sees fit and in the end proves only a stumbling block. It is one of those inventions of the theorist and philosopher

that keeps arising at every turn to plague its inventor. The theory, history, and practice of art can get on very well without a blessed thought about beauties or reals or ideals. I agree with you that talk about them is "futile," but so far as I can ascertain there is very little discussion of them in the class-room.

There is some mental curiosity about the age, rarity, and cost of a work of art, but I doubt your intimation that either professor or student gets an emotional kick out of them. Some foolish people regard age as synonymous with quality, but the foolish person is in all ranks and professions, and belongs not to the body of art professors alone. Attribution, again, is something that people are mentally curious about, but everyone knows that it has not to do with the work of art as art. It makes no difference whether Raphael or Guilio Romano painted the altar-piece, or Chippendale or Sheraton made the chair. The question is: Is it a good altar-piece or a good chair? I am radical enough to go even further and throw out the subject, saying, that it makes no difference whether Raphael paints a Madonna, a Psyche, or a pope's portrait, for the art of it lies in the manner of doing rather than in the theme. A great workman will do any theme, any kind of work, with approximately equal skill or art—certainly with an intelligence of a quality peculiar to all his work.

I can differ with you again over your fourth proposition that "Patronage is the mother of art." The annals of painting, sculpture, poetry, music, are full of illustrations showing art produced without patronage and in spite of it. All the rebels have fought for their ideas through poverty and non-recognition. Names by the dozens will occur to every one. If you will consult again Whistler's "Ten O'clock" he will tell you that art crops up independent of time or race or people, and there is some truth underlying that exaggeration. At the same time you are measurably right in saying that "the rewards of general esteem, personal recognition and a living wage" have brought forth art at different periods.

The illustration you deduce from your axiom ("Patronage is the mother of art") that our museums

of art patronize the archeologists, excavators, and importers is true enough. Why shouldn't they? From what other source can they get materials for exhibition? Your counter illustration that museums do not help "actual or potential good designers and fine craftsmen of this country" is not so true as I wish it were. The museums of the country turn too many of our designers and craftsmen into imitative monkeys, who keep making flat copies of things that have no relation to this country and no pertinence in our life. We are the imitators of all times and peoples and fail to see the absurdity of a Greek temple doing service as a Stock Exchange, a Roman arch as a Clearing House, and a Renaissance *palazzo pubblico* as a printing shop. A sky-scraper such as Cass Gilbert's West Street Building in New York is worth a dozen such blatant make-overs. The sky-scraper is our own, fills a need in a new and original way, and is right, true, and honest in every respect. But we merely scoff at it. Just so with any proper or pertinent design that might be made for the furnishing of our homes and houses. We prefer something that is "Empire" or "Renaissance" or "Moorish" or "Japanese," and the designer is sent to the museum to see that he gets the exact pattern of stuff or rug or chair or table. What is the result? The interiors of our houses remind one of any and all styles except our own. If the interior is new you have the feeling that it was built for exhibition purposes; if it is old there is the feeling of the junk shop about it. Where does the feeling of an American home come in?

I am old fogey enough to believe that our museums should be primarily designed to illustrate the culture—history of the race, and, secondarily, to furnish mental profit and pleasure, if you please, to the casual person who enjoys and profits by seeing what others have done as he enjoys and profits by reading what others have written. As a collection of patterns for the exploitation of Fifth Avenue architects, designers, and furnishers, it fulfills only a commercial purpose and exalts a bedizened and bedevilled copy above a perhaps worthy home original. Such practice may make a people superficially learned in all the styles of the past, but it will

never make the native artist or lead to an appreciation of native art. The imitator has never been more than a parrot; and the art imitation is just as wearisome as the parrot's squawk. Sooner or later they both go out of the window with a crash.

"An object of art is a permanent possibility of an agreeable thrill"—that is your number five. I don't know that a thrill is the be-all and end-all of art. It never occurred to me that the galleries of Europe were places where I got merely "thrills" from day to day. There were expressive, decorative, illustrative, technical, material problems worked out there that interested me as facts; there were questions of school and period and influence and masters equally interesting; there were points of view, ways of looking at things, individual utterances, personal peculiarities quite as absorbing. I suppose I got some sort of a reaction out of each of these features but I never gauged the art by the amount of "thrill" in it. That would be a rather uncertain criterion to go by. And I would not know the difference between that thrill and the apple pie thrill which you class as merely "raw feeling." But the point again may be suggested that in my experience I have not found the college professor of art teaching "thrills" to his class to any great extent, nor discriminating sharply between esthetic feeling and "raw feeling." That is the sort of tommy-rot usually indulged in by the young person who has accumulated what is called "a swell line of art talk" for use at pink teas.

The college professor usually teaches the history of art and archeology with casts, photographs, and slides for illustration—teaches it sequentially, proportionately, critically, just as he might teach botany or English literature. In some colleges professional courses in painting and modelling are taught, but in the average college the object of the art course is not to turn out the professional artist but to teach the fine arts merely for their cultural value. Some drawing is required in almost every art course, but the object of that again is not to give the student "thrills" or get him to "love" art or ask himself questions such as: "Have I a talent for drawing?", but to cultivate

his sense of sight. If you would see a thing in its entirety sit down and try to draw it. You then get an idea of line, light, bulk, weight, texture that you never would get from a casual inspection. If the student likes drawing and becomes an adept in it so much the better for him, but the primary object of it is to improve his seeing and consequently his comprehension.

With that same object in view I suppose college professors do call their students' attention to various objects, such, for instance, as your pannelled door. They do it to point out the rightness or wrongness of the proportion, the relations, the color. That is again, in a measure, an education of the eye. Columns, capitals, and friezes in architecture, hands, heads, and figures in sculpture and painting may be dealt with in the same way. I sometimes take my students to the window to point out to them blue shadows upon snow, or dissipated lines at noonday, or the blueness of the air at twilight. It is all education of the eye and has nothing to do with "thrills" or morbid inquiry as to whether they "like" it and think they have a "talent" for it.

You put in the mouth of a supposed art-teacher words that say: "Many persons of cultivation and intelligence get pleasure from looking at and discussing what they call art objects and also the useful objects to which has been added a certain superfluity of prettiness which they call decoration." I hardly grasp your meaning. You certainly know that a "superfluity" of anything makes bad art and that a "superfluity of prettiness" makes the worst kind of decoration imaginable. Every college professor knows that, too, and does not confuse the tying of pink bows and blue ribbons about an object with its decorative quality or its ornamentation. It is the oldest and commonest of accepted beliefs that decoration or ornamentation, if it be good, must be structural rather than superficial. Anything tacked on for mere ornament is bad. The swell and recession of an Ionic column is right decoratively and at the same time a part of the structure. It is not an added "superfluity of prettiness" but a frank recognition that a flowing line is more agreeable to the eye than a straight one. In the same way that

Titian portrait that I have referred to may be one of the "Duchess of Urbino," dressed in gorgeous ducal garments that are decorative in the extreme, with not one thing added for "prettiness" but all of it bound up in the structure of the portrait. Any college professor who taught decoration or ornament as "an added superfluity of prettiness" should be made to face a firing squad, without benefit of clergy. But none of them teach such nonsense. Your college professor, my dear Dana, is only a dummy that you are sand-bagging by way of mental diversion.

And finally, I come to your assumption that art is taught only for "art appreciation" and its sole aim is to give "pleasure" to a bored world. I cannot agree. If the Titian portrait is only for "pleasure" why not Shakespeare and the Bible in the same category? That they all three do give "pleasure" is an added virtue, but is that their ultimate meaning for us? One can teach sculpture and painting as the graphic history of mankind—the illustration of national life, the record of the race. The walls of the Egyptian tombs are more truthful than Herodotus, a Botticelli portrait of a Medici more accurate than a description by Villari. I have the audacity to quote Ruskin to the effect that: "Great nations write their autobiographies in three manuscripts—the book of their deeds, the book of their words, and the book of their art. The acts of a nation may be triumphant by its good fortune; and its words mighty by the genius of a few of its children; but its art, only by the general gifts and common sympathies of the race." The study of any one of these autobiographies may be pleasurable but it is also cultural, informing, broadening—a part of the education which no modern should be without.

Well, I have not the time to more than suggest that the work of art may be studied as the autobiography of the individual as well as of the nation, that it may be a revelation of a mind, a point of view, a temperament, a feeling, a fine frenzy; that it may be considered as representative of an appearance, or regarded technically for its mechanical workmanship, or decoratively for its fitness for a floor or wall or ceiling. There are

scores of angles from which one can view the work of art and all of them are just as educative and as worth while as the study of geology or philosophy or science. To insist that it is merely the rich man's bauble and the object of it is to give a "thrill of pleasure" is the warped view of yellow economics and physiological psychology, plus your own perversity.

But then, Dana dear, you laid out your own premises, prepared your own axioms, and answered your own objections without, I fear, consulting with any college professor of art. You have cast a bait on the peaceful waters of the College Art Association and I have risen to it, somewhat to your amusement, I hope. You tell me that you are sending your bait to Professor Pickard and asking him to read it to the Association at its meeting on Mar. 29. Perhaps you will not mind if I send him my bite and ask him to read that, too. Possibly we will be set down as a couple of Jersey cranks, but if, as you contend, art is made to give pleasure, then art discussions ought somehow to add to the gaiety of the professorial conclave.

My best regards to you and believe me,

Very truly yours,

John C. Van Dyke

The Value of Art Education in Colleges: WALTER SARGENT, *Chicago*.

Testimony regarding the educational value of the arts is and always has been abundant and the Bulletin of this association has gone far in formulating this testimony and giving it publicity. The reports of this association show also that much has been accomplished in organizing methods of art instruction in colleges, so that these values are at least beginning to be realized by students and recognized by college administrators. Nevertheless in order to contribute what I might to this discussion I have made a summary of what appear to me to be the three most important values of art education although in doing so I am restating some already published.

First, the historical values, which are evident to all. Art is a projection in material form, of a wide range of emotional and intellectual experiences. It

thus adds countless and important records to those which written documents have preserved for us.

Art also supplements literature in a special sense, because it not only furnishes material in additional quantity but material which is peculiarly different in kind. The arts of form with their vocabulary of visible shapes and colors can embody and preserve certain significant human interests which literature, from the very nature of the indirect terms which it uses, cannot express.

These records of art are intimate in a unique sense, because in many cases we see the actual forms and surfaces which the artists and craftsmen produced. For this reason original art material is peculiarly confidential. It transmits, in addition to the actual subject matter, an element akin to what inflection and gesture add to words.

We are finding also that art interprets not only the distant past but current events as well, history in the making. We are outgrowing the feeling that we should teach or venture expressions of appreciation only for attained perfection, which is always of the past. We are finding that perhaps an even higher type of critical judgment and aesthetic appreciation is required to discern the tendencies towards significant expression, and the germs of a future perfection in the art of to-day. There should be among college instructors of art not only interpreters of the records of the past, which we can now so safely appreciate and praise. There should also be instructors able, or at least desirous, to discriminate between that in the art of to-day which is misleading, and that which leads in the right direction, although it may lead only part way.

A second value is the aesthetic pleasure which a study of art may develop.

In the presence of scientific scrutiny there often arises a temptation, even on the part of the art instructor himself, to put forward aesthetic values somewhat apologetically. The tendency to justify a subject in terms of the popular educational enthusiasm of the day is a most interesting phenomenon. When classical

education was dominant and the sciences were new in colleges, the sciences quite generally disowned any practical aims. In the changed times of this generation an exhibition was sent about the country which defended classical education in secondary schools largely on utilitarian grounds. Mr. Crothers recently wrote a suggestive essay on this tendency towards what he termed protective coloration in education.

Here if anywhere we need to come forward with a clear statement of our purposes and modes of work. Our knowledge of how to develop aesthetic taste is as yet somewhat vague, but aesthetic tastes themselves are not vague. They determine that trade routes for carpets and porcelain shall lie in one direction and those for costumes in another. They decide to a remarkable degree whether we see things in a commonplace way or as endowed with aesthetic significance, for we tend to recast our perceptions of nature in terms of works of art which we enjoy.

Aesthetic enjoyment in all the arts is to the mature spirit what play is to a child. It enables a man to enter vicariously into a hundred experiences which otherwise he would never know. Konrad Lange says, "Innumerable springs of feeling are hidden in the human breast, untested and untried. It is plain that this would have a most disastrous effect upon the whole race, did not art supply the deficiency of stimulus."

The effect of a developed aesthetic sense upon intellectual effort still awaits investigation. The relation of aesthetic training to that kind of intellectual mastery which goes beyond the mere collection of data and is able to make a hypothesis, is perhaps closer than we have recognized it to be. The genius to perceive the correct hypothesis underlying a group of facts appears to be an intuitive, possibly even an aesthetic ability, perhaps akin to that involved in seeing the possibilities for design and composition in a group of forms.

James Byrnie Shaw in an article on Henri Poincare as an investigator, interprets that scientist's view point as follows:

"We must preserve and develop the aesthetic sense of our field, whether mathematics, physics, chemistry, or

what not. We may . . . pause to consider whether the young investigator should not include some course in design in his work, in painting, architecture, music, poetry or sculpture. Courses in appreciation of art rather than in criticism of art might also be very serviceable indirectly. . . . In any case whatever would intensify the aesthetic sensitiveness would be worth while."

A survey of magazine articles, newspaper items and even political documents furnishes exhilarating evidence that in times of dire need, the human spirit, far from counting aesthetic enjoyment as a luxury, turns to it for spiritual sustenance and heightened morale.

In that remarkable Report on Reconstruction, recently put forth by the Sub-committee of the British Labor Party, and entitled, Labor and The New Social Order, occurs this statement:

"From the same source must come the greatly increased public provision that the Labor party will insist on being made for scientific investigation and original research in every branch of knowledge, not to say also for the promotion of music, literature, and fine art, which have been under capitalism so greatly neglected and upon which, so the Labor party holds, any real development of civilization fundamentally depends."

In the third place there are those values which come from actual laboratory or studio work. I think that the old discussions as to whether actual drawing and painting are or are not necessary to a high degree of artistic appreciation, discussions in which most of us have participated at some time or other, are being relinquished in the light of our growing knowledge of how complex a thing, artistic appreciation is. We have learned that there are different types of appreciation and various methods of approach. I, whose art interests are primarily, technical and psychological, go to an exhibition with a friend who does not draw, but whose dominant interest is in art history, and he gives me interpretations and enjoyments that I did not know, and I can only hope that I do the same for him.

Actual technical training develops its own type of appreciation. In art expression where the senses

play so large a part in those responses to color textures, and the drama of pattern and line, a peculiarly intimate acquaintance comes through actual handling of the materials, whether the student copies and traces the structure and patterns of masterpieces, or attempts himself to simplify and organize into composition the new material which nature's appearances furnish. However, I feel justified in saying only that it is one avenue to one realm of appreciation.

Perhaps the really serious question which confronts us is not that of providing new statements of the values of art education, but of having those values more fully attained in our classes and recognized in educational circles. In our publications they reach mainly an audience already sympathetic and informed. I think that there is pretty general sympathy with these aims on the part of college faculties. Here and there an institution, not quite confident of its own scholastic standing, may follow the custom in such cases and give small prominence to any but traditionally accepted subjects, as a matter of policy, and here and there an individual may need enlightenment, but on the whole I think that present doubts are not primarily regarding the values of appropriateness of art courses in colleges, but, if doubt exists it is as to whether the courses are realizing the aims and values as stated, moreover these doubts are sympathetic ones, promptly relinquished in the face of evidence.

What then remains for us to add to our already sufficient statements of values? I offer the following suggestions as to steps which might possibly forward our purpose.

1. That we open up a new avenue of publicity which will reach not only our own membership but the educational world at large.

2. That we submit clear statements of our aims and modes of work to some form of disinterested but skilled educational criticism.

In many institutions the means for meeting both of these suggestions are at hand in the departments or schools of education. Education is now organized as a science. Through criticism considerably greater than

art has had to face, it has made and justified a place of first importance in the larger universities.

If any of us care to furnish departments of education with statements of our aims and detailed descriptions of our courses and methods, we shall secure two results:—

1. We shall be sure of conscientious and skilful investigation and criticism of the material which we submit.

Those who feel it necessary to defend courses of art are now doing so against sporadic and unorganized criticism, and the gains if any are scattered and relatively ineffectual.

If statements of our work go to college departments of education, they pass under the scrutiny of organized and trained educational judgment. The returns will show us where, in the eyes of the educational world at large we succeed and where we fall short. Any question from this quarter will be much more specific and worth our while to consider, than the type of random criticism about which we are now tempted to concern ourselves.

2. We shall secure a new range of publicity, in the first place among departments of education, and then through them, to the educational world at large.

The method of procedure would be to inquire of departments of education in our own or other institutions regarding some person who would undertake to deal with the matter and to learn in detail the sort of material which should be submitted.

I do not know in how far such a plan as this is generally feasible, but nevertheless I mention it here because in my own experience I have found that the invited questions and suggestions, which have come from the department of education in the institution in which I teach, have been an important aid.

Taste: Its Awakening and Development: LLOYD WARREN, *New York.*

As there exists at the present moment an active propaganda, pursued by the Committee on Education of the American Institute of Architects, in favor of introducing into the undergraduate departments of our

universities courses inculcating an appreciation of the Fine Arts, it has occurred to me that it might be useful to examine briefly that fundamental sense in aesthetic discrimination upon which, in the student, such courses would be dependent for their utility.

Now by Fine Arts we mean Architecture, Painting and Sculpture when designed in their more important examples, and we speak of the minor or industrial arts as being those of a graphic or plastic kind applied to more familiar uses. Thus, the Perseus of Benvenuto would belong to the fine arts, while the golden cup by the same hand would take its place among the minor arts.

Now what is meant by Appreciation is very large and general. It is not only a power to discriminate between the value of different works of art or to analyse their merits individually, but it is the power of appreciating their influence for good or ill on the body politic of which we form a part.

We take it as conceded that we believe good art to make for that civilization to which we are aspiring, otherwise we would not be gathered together here, but we must not imagine that it is thought importantly so by the country at large, otherwise I would not now be speaking, for the courses which we advocate would have been long since founded, whereas per contra, at present the most important university in the State has no chair of nor any general course in the Fine Arts.

But this is not wholly Philistinism; it is more a wholesome fear of false prophets. Aesthetics is not a pure science, and we know that critics are often pure faddists; lexicographers define it as the philosophy or the science of the beautiful or of the Fine Arts, but in this country, where the fundamental aesthetic sense is so rudimentary, how shall we be protected from the sophists who may impose upon us?

To this fundamental sense has been given the name of taste, whether it be affected by sensation through the ear, eye or tongue, or through that subtle affection of our consciousness which apprehends us of the fitness of things in general. For the purposes of this discussion, however, we may be allowed to limit its meaning to the

aesthetic sense which is affected by vision, and the meaning of appreciation to the faculty which allows us to discriminate between the various evidences of that sense as expressed in works of art.

Now taste thus used is much more limited in its meaning than when used in a gastronomic sense. We say that food has a salt or sour, bitter or sweet taste, but we do not say that objects have a simple or mannered one. We say that they are in good or in bad taste, pronouncing an immediate verdict on them, which may be sound or not, in proportion to the value of our own personal appreciation, and it is the elements making up this appreciation which it is most important for us to study if we are to teach it. In short it is the education of taste that we are after, the development of a primary sense revealed to us by the eye so delicate that it may be affected by our every surrounding, or hoodwinked or humbugged by any charlatan who would substitute a mental process in us to take the place of its free exercise.

The fact is that in many persons taste is rudimentary only and that when a selection of objects is made by them this sense is not employed, but some other faculty is used for the purpose; or it is sought, not to gratify a sense which does not call for satisfaction, but to gratify some desire which is quite foreign to that sense. For an example with which we are all familiar, take the drawing room overloaded with gold and red plush, which strikes us with horror when we enter it, and of which the owner is so consciously proud. Taste has had no part in its perpetration whatsoever, notwithstanding the pleasure it gives the possessor; of one thing we may be sure, he has no taste, and it is merely his desire for ostentation or some other feeling which is gratified in it. The room is in bad taste of course, it is a perfectly blatant, obvious example of it, because it will shock anyone who has the least vestige of taste; but the person who admires it is not necessarily a person of bad taste; it does not appeal to him through that sense; he does not possess it; it tickles his ideas of splendor or riches, or warmth or what not, and he is pleased—as is a savage in his war paint—and nothing more.

The true meaning of this word taste is rather difficult to grasp, we have so abused it in our vocabulary. If my judgment of the beautiful is not exactly yours, you are pretty sure my taste is bad, but can we be quite sure what part of this judgment is attributable to pure taste and what part some other faculties have had to do with it? You may have just been reading Ruskin and can see nothing but Tintoretto. I may have been reading Berenson and worship the pre-Raphaelities.

The French have preserved better than we the meaning of this word. It is an old adage with them, to start with, that concerning flavors and colors there is no discussion, "*des goûts et des couleurs il n'y a pas de discussion*," and they say, concerning a novel artistic mode "*il faut s'y faire l'oeil*," one must make one's eye for it. But they qualify taste in many ways; they speak of a thing as being in the mannered taste of the XVIII century, or in a flamboyant taste, or in a severe taste, not necessarily good or bad. If you like that sort of thing, why, that's the sort of thing you like, though it may not mean anything to me. We, however, have shibboleths; to us a *simple* thing *must* be in good taste, but I remember my master at the Ecole des Beaux Arts answering with irritation one of my comrades who claimed simplicity as a merit in his design, "*Oui, Monsieur, c'est simple et de mauvais goût.*"

In fact, we seem to me to be very confused in this matter of taste, nor do we know where we stand. So much has been written on the question of appreciation of works of art that we do not know how much of our personal appreciation depends on our own sense, naturally developed, and how much on every external influence which has been brought to bear. We have always before us panegyrics, condemnations, commentaries, analyses on every epoch, style, school or individual artist. Our intellect has been appealed to in every conceivable way to affect our appreciation; we must condemn a certain work because it is immoral, or because it is prudish, too sketchy, or too finished; depending on whichever theory of criticism we may choose to adopt.

In other words, there is always a reason *why* we must like or dislike. We are people of little faith in our *instinctive* taste, and why? because it does not answer to our call; it is for the most part undeveloped or atrophied.

How strikingly this is brought to our minds by many of the interiors we see in the great comfort of our country houses. See our hostess's apartment; she has learned all about the style of The "Louis' " as they are upholsterily called; and there they all are in bedroom, parlor and bath; rose and pistache and mauve, lambris, appliqués and bergeres.

Their every arrangement clashes, unguided as it is by a delicate sensibility, and we retreat with a feeling of relief to our host's den, untrammelled by design, but penetrated by an atmosphere created by the leather chairs, the books, and the prints, which *he already likes*.

It is a very elusive thing, this sense of taste, so easily suppressed, or mislead, and yet it seems to me the very foundation and safeguard, too, of real appreciation.

Now, the great importance of taste as a national attribute far exceeds that capacity of appreciation of works of art which is esoteric and the achievement of the few. Think what it has brought to France in its poplar-lined roads, in its fenceless fields, its public forests and its carefully preserved monuments of antiquity. It is for the gratification of an unconscious desire that blue iris grows upon the thatched roofs of its humble cottages, and well trimmed peaches and quinces over espaliers on their walls. It is the national desire to be pleased that has preserved the gardens of Versailles and the ivy mantled ruins of Coucy now made a shapeless quarry by the invading Hun. This native taste carried on to its full development among the connoisseurs has completed the task and has made of Paris itself a place where one may live with delight. It has prevented disfigurement, it has preserved ancient beauties and it has created others anew.

But as a nation we are not sensitive to these things, we do not recognize their importance in making our lives more worth the living, notwithstanding that we have the

city of Washington, designed by a Frenchman, as a present witness. Our Maecenases content themselves with collecting Chinese porcelain and old masters at enormous prices, and many of them become connoisseurs in specialties of this sort, which is surely an innocuous pursuit for declining years, but is unvital, and will never persuade the youth to whom vitality and purpose are the stimulus of achievement.

If we are to develop a sense of beauty in works of art in the rising generation, we must first of all convince it of its utility, reveal to it the sensual gratification beauty gives and the value of that gratification. It should begin with the public school in the broadest, simplest way; not narrowly, by teaching children so much to draw pictures or designs, leading them to believe that art is confined to craft, but making them understand that it may be around them everywhere. What matters it that there is a museum at the distant end of the squalid Long Island road, hideous with the noise of trollies and fetid with smoking motors. The funds expended on a garniture of black hawthorn, or on a Meissonier, or a Vibert (bought twenty-five years ago and now passed unnoticed for a Cezanne further on), would have lined it with trees, and a little taste implanted in the population would soon stop the smoke of the automobiles at the nearest police station! We do not crave for museums, at least primarily, we crave for every form of art in its proper place. Collected together works of art are wonderfully interesting; culturally spiritually, intellectually; but we lead a busy, purposeful existence, and we have a right to lead it as happily as we can, and we need these things to be accessible to us, to be of our everyday life, that we who run may read. In Paris the Horses of Marly are ours as we enter the *Champs Elysées*, and the fountain of Carpeaux, and the Puvis as we attend our lectures at the Sarbonne.

How would you develop a national taste by rehearsing to yawning boys the Ruskinian subtleties of Tintoretto and Turner, or the rivalries of classicist, romanticist or impressionist? Awaken them to the joys of life that beauty brings. Picture to them the flower-

ing chestnuts of a street leading to that great arch of imperishable glory, through the like of which they might pass here, *if they would*; speak to them of the fane rearing its incomparable towers, in the like of which they too may utter their prayer—*if they will*; of the academic halls where Delaroche and Ingres have left their legacy instead of the exposed heat stacks and ventilating tubes, which decorate our schools. Let them roam in their imagination through the Boboli Gardens and by the banks of the Arno, and let them at the same time think of our City Hall Park and the shore of the East River. For those are *results* for which we are to teach, not mausoleums filled with dead things. It is this sense of taste, then, which we must awaken and develop, and it is a propaganda which we must undertake. For in the production of works of art there is more than the artist needed. There is needed also the desire for beauty on the part of the public, who are our students of to-day, from a perfectly sane, sober point of view, from the conviction that they are getting something out of it that makes it as worth while as automobiles or *tiled* bathrooms, that it makes them happier in their daily tasks, and above all that it is for them themselves that it exists, and not for a few esoterics who know all about it, because they have spent their lives in doing nothing but cram up on the subject of art.

If we are to arouse this sense of taste, which, developed, will create appreciation, it is through the imagination that it must be done, and through the natural channels of our national character, for this thing is a sort of an aesthetic conscience, like our instinctive knowledge of good and evil, ever changing and ever modified with the trend of the times, with our pursuits and with our modes of thought, for what is good taste now may not be good taste a dozen years hence, just as Gothic taste was discredited in the Renaissance. It is not a thing of critics and pedants, and ruthless of them it passes them by, living in its appropriate moment, a *vital living* thing, and drawing its beneficent strength from the power of its momentary conviction.

The topic chosen for this morning's discussion, "The value of the study of art to students in colleges and universities," is one about which so much has been said, both inside and outside the meetings of this association, that I despair of being able to contribute anything new to it. Perhaps it will be well, however, to put into concrete form what we already know and think, and it is with no higher ambition that I submit what I have to say.

To consider our subject comprehensively we should divide the students we have in mind into two classes,—those who seek in the college the preparatory training for an active career in some branch of the study of the fine arts, and those to whom it is, or should be, a part of the general education which our colleges and universities aim to provide. To the first of these the value, and the fact that the college is the one place to which they have a right to look for this training, are both so obvious that I need not insist upon them before an audience like the present. But I should like to say a word about the careers which are open to students who wish to make a life work of this study, as there may be some among you who do not appreciate their range and variety, and certainly but a small percentage of the students in our colleges have any idea of the possibilities which are offered to them. First of all is the teaching of the subject. We as an association are directing our energies towards the recognition of the study of the Fine Arts by our college authorities as an essential factor in undergraduate training. Supposing our hopes are realized, where are we to find the men and women qualified to fill the positions we wish to see created? This association now includes in its membership by far the greater number of those who are actively engaged in teaching art in our colleges and universities, yet they are but a mere handful as compared with the number needed. Where are the rest to come from,—where indeed are you to look for your own successors,—if college students are not encouraged to look upon this as a career which is not only attractive

but will support them as well as other positions of what we may call the college grade?

Second come the museums. As the museums of art in this country develop and multiply, so does the appreciation by their trustees or founders of the necessity of having trained people to administer them. We have already passed the first period of the museum idea, when force of circumstances compelled those who established a museum to select to take charge of it almost anybody in the community who had the leisure to give to the task, at a salary which nobody could regard as excessive, the chief requirement as to qualifications being "an interest in Art." Nowadays those who are founding museums of art in America, and still more those who have lived through one generation of their development, seek as their directors experts who can guide them in working out the building plans, give them intelligent advice as to purchases and the acceptance of gifts, arrange the exhibits with knowledge and taste, and maintain the proper standard for loan exhibitions. For assistants somewhat the same qualifications are sought, though not in so high a degree. Here is certainly a most inspiring and useful career for those who are qualified to enter upon it, and one in which today the demand is far greater than the supply. But let me say that the people who are seeking this kind of help will not be content with superficiality. They demand thorough training for the positions they have to offer, and as a rule they are ready to pay a fair remuneration for it. But what are our colleges—with rare exceptions—doing to provide this training?

Third there is the lecture platform. We all know that within the last few years the work of oral instruction within our museums has grown to be an important feature of their organization, that it is rapidly becoming recognized as an essential factor in the relation of the museum to the public, and is bound to remain so. Thus far this instruction has been largely directed towards beginners whether children or adults. But the need for intelligent discussion of topics connected with the history or theory of art for the benefit of those who have already some knowledge of the subject is also

making itself felt, not only in museums, but among art societies as well as by the public at large, and here again is the call for the trained expert, the person who can speak with authority. The type of lecturer I have in mind is the one who can do for art what John Fiske used to do for early American history,—interest people in the subject, make them want to know more about it, and convince them that what he told them about it they could listen to with confidence as coming from one who knew thoroughly what he was talking about. Is not this a worthy ambition for any college graduate?

Fourth there is the field of criticism. There never was a time when intelligent criticism of art, both past and more especially contemporary, was so sadly needed as the present; for just as the interest in it is growing by leaps and bounds, from one end of the country to the other, and is shared almost equally by artists and the public, so the quality of the criticism that is put forth by our press and periodicals has been steadily deteriorating, until the exceptions to this statement might almost be counted upon the fingers of one hand. By criticism of course I do not mean fault-finding, but I think of the critic in the true sense of the word as a person who combines with knowledge cultivated taste, a keen sense of analysis, breadth of mind, and a mastery of exact expression, who can tell his readers not only that a given work is good or bad, but why it is so, and this in a manner that shall educate their taste and place the artist in his proper rank among his fellows. In saying this my mind inevitably goes back to the days when McKim, Saint-Gaudens and La Farge were in their prime, and Mrs. Schuyler van Rennselaer was writing her criticisms of their work and that of their colleagues, in the *American Architect* and elsewhere. Illuminating these were both to artist and laymen. Often I used to hear architects say how helpful her articles were to them personally, and often I have wished that her activities had not been turned to other fields, which have profited at the expense of our general education in art. This is the kind of criticism we need more than ever now, but alas, how few are undertaking or fitting themselves to provide it!

Finally I want to call your attention to one branch of work which offers lucrative employment but is almost wholly neglected by American students, mainly because of their lack of preparation for it, and that is the writing of scientific, authoritative catalogues. Not to speak of public collections, where the need is obvious, private collections have been growing marvelously during the present generation, in quality as well as number. Sooner or later the owners of these want them published in a manner worthy of their importance, that is to say, expense is not regarded in comparison with the desire to have the work done by a first-rate authority, whose word regarding the attribution or the quality of a picture, a sculpture, or a vase, shall be accepted as final, and to make the publication itself, with sumptuous illustrations, a monument of the collection it describes. Is it not a cause of regret, yes, of mortification, that such collectors have to seek in Europe the men of the standard they require because our country has done so little to supply them?

These are some of the careers that are open to men and women who are fitted to undertake them. The list might be extended, but I have said enough to show what a lot of opportunities are going to waste simply because we are not yet sufficiently awake to the reality of the need, and our institutions of higher learning have done so little to meet it.

We come now to the main part of our topic, namely, the value of the study of art to students in our colleges and universities who do not mean to follow it as a career, the place it should occupy in the general equipment of a college-bred man or woman. Personally I have no hesitation in demanding for it a position among the highest and most essential, as the most liberalizing of the liberal studies, all the more valuable because of its remoteness from the practical, of prime importance for its broadening effect upon the mind and its refining influence on character. In the latter respect its sister study, literature, is the only one that will compare with it. Look through the list of required and elective courses offered by any college and you will find no other so sure to develop the quality of refinement which

ought to be a distinguishing characteristic of the college graduate. I do not mean that this can be brought about by teaching the bare facts, names, and dates of the history of art, of the peculiarities of style or technique which distinguish one artist from another, but by clothing these facts in the splendid garments that belong to them, by giving the characters their proper setting in history, and by showing the arts for what they have always been,—the expression of the civilization that produced them. In short, I mean teaching the subject as it was taught by that great master of it, Charles Eliot Norton. I was fortunate enough to begin my studies with him in the first years of his lecturing at Harvard, when the digressions complained of by later generations of students had not assumed an undue proportion of his lecture hour; and though in after years I studied under some of the most eminent authorities in Europe, and learned many facts from them which had not been taught by him, no one of them gave the same interest and fascination to the subject that he did, nor aroused anything like the same enthusiasm for it as a vital part of a liberal education rather than a field for specialists. I am happy to record here my great indebtedness for what he did for me in common with many others who heard him. At the time when I took his first course I was half way through college, and within a few months I was surprised to feel the extent to which he was pulling other and disjointed courses I had studied into line, coordinating them with his own. History, languages, literature, philosophy, all seemed to have a bearing upon what he was teaching, all were affected by it, so that in the end the studies I had followed in those four years shaped themselves into a well rounded whole, a unit, although even then I had no idea of making the fine arts my profession in life.

Now it is all very well to say that it was Professor Norton the man rather than his subject that had this effect upon his students, that his was a unique personality and a mind capable of giving charm to any subject upon which he touched, to an extent which the rest of us may not hope to attain. This is true, yet it

need not put us wholly out of the running. One great secret of his success with his pupils was the method he adopted in his teaching, and this we can all study and follow to advantage. It was not original with him but he adopted it and applied it in a manner that appealed especially to the plastic mind of the student age. He began by laying down the principle that art is to be regarded as a "mode of expression"—of the highest expression of a race or an individual, because it embodies their highest ideals, their noblest aspirations, in a manner of which language is not capable. Hence its value for the unconscious testimony it gives of the character of a civilization, by illustrating the kind of ideals it sought to express in its monuments, whether of architecture, sculpture or painting. Then he took us from the Egyptians step by step through the Greeks, the Romans and so on to the end of the Renaissance, keeping the background of history constantly before us, making us feel how their rise, their climax and their decline were directly reflected in the works of art they produced from one period to another, and still more making us realize that what was true of past ages would be equally true of our own when we came to be measured by posterity. Another great element of his teaching was his manner of humanizing the various peoples that he talked about, and this was especially effective in the case of the Greeks. We who had struggled over the complexities of Greek grammar and labored to remember the dates of Greek wars suddenly found the Greeks transformed from the cold abstractions of a dead past into beings of flesh and blood like ourselves, with the same passions and weaknesses, wrestling with many of the same problems that occupy us in America today, and linked to us by many kindred ambitions and ideals. No wonder we were ready to study their art with admiration and delight. It was the ancestor of our own, and we soon forgot the distance of time that separated us.

Upon a class of students which is following the history of art by the method I have described the reaction is as varied as it is certain. No one can tell the depths to which it will reach in any one individual

and frequently he is not fully conscious of them until years after leaving college, as I well know from the experience of many besides myself.

What are the benefits to be directly derived by the average undergraduate from this study? First of all is that which comes from a knowledge of the subject itself, with its immensely stimulating effect upon the mind and the imagination, and its widening of the range of human sympathies. As an avocation, a resource to which we can turn with pleasure and profit from our daily professional or business life, it has no equal. This we see demonstrated all about us by the extent to which those who can afford to do so surround themselves with works of art. The growing taste for them, and the desire of collectors to possess only works of high quality, is to me one of the healthiest symptoms of America in our time, based as it generally is upon a genuine love. Yet happily possession is not necessary for enjoyment. The real possession is the ability to appreciate. Equipped with this our travels abroad and our leisure hours at home can be made ten times more profitable than they are without it, and the profit is gained through pure enjoyment of the highest kind.

That the study, pursued in the manner I have been describing, has also an important effect upon the formation of character no one who has passed through the experience doubts for a moment. Even the lazy and indifferent among Professor Norton's many pupils now cheerfully admit that they got more good out of his courses than they were aware of at the time. This was inevitably the case because the constant distinction between what is fine and what is not, with the underlying reasons, cannot fail to have its effect in other directions than that to which it is immediately applied. And we must not forget the great value of the study in developing and sharpening the powers of observation, which is one of the chief practical benefits of a college education, in whatever occupation the student may follow.

These, however, are all selfish points of view. They affect only the man himself, not his relations to his fellow men. But we must never lose sight of the fact that the highest function of a college or university in a

democracy is to turn out a useful body of public citizens, men and women to whom the community in which they live can turn with confidence for intelligent guidance in matters affecting the public welfare. Every American student should be made to feel this as a duty and responsibility entailed by a college education, and should prepare himself accordingly to meet it. Among public matters calling for such guidance art is now recognized as occupying a high place. People want their cities and towns to be beautiful, and the monuments in them worthy of the place as well as the purpose for which they are erected. Yet we may adopt it as a perfectly safe maxim that the layout of a civic center, about which we hear so much nowadays, will be no more intelligent than the commission that directs the work. The erection of a monument begins with the selection of the architect or sculptor, to be followed soon by the study of the design he submits. Neither can be done wisely except by persons who have some knowledge or appreciation of what is good and bad in art, and where is this to be looked for if not among college graduates? The character of a public building, a church, a library, or a museum, both in its architecture and its decorations, depends almost as much upon the committee that have charge of it as upon the artists they employ. Competent men in the various arts America has in abundance. What we need to produce is the intelligent layman, with whom they can cooperate in sympathy. When we have that combination we may hope to achieve what Macaulay had in mind in saying of the typical public man of the Italian Renaissance that "the fine arts profited alike by the severity of his judgment, and by the liberality of his patronage."

Value of the Study of Art to the Students in Colleges and Universities:
HENRY TURNER BAILEY, *Cleveland School of Art.*

Mr. Bailey said that inasmuch as he was a new member and had but recently come to work in the particular field of interest to the College Art Association, he could bring to the discussion but little except theory; and after the able presentations of what a course in art should mean to college students, to which

the audience had listened, it seemed unnecessary to present any other. He would therefore content himself with a few facts. Thereupon he recounted briefly the testimony of certain college graduates as to the value of the course in art given at Harvard by Prof. Charles Eliot Norton, and then by describing the attitude of college and university students in Cleveland toward a course in art appreciation just established by Mr. Frederick Allen Whiting of the Cleveland Museum of Art, he was able to show what the college undergraduates think of such a course. If the young people themselves did not believe in it there would not have been over six hundred applications for tickets. While courses in art cannot guarantee the production by the students of new masterpieces, they can so inform students that they will more keenly appreciate fine art, and themselves produce art that is at least not too bad. As Dr. Ross of Harvard says "We can teach order and hope for beauty."

The Value of Art in a College Course: SAMUEL P. CAPEN, *Bureau of Education.*

I can sympathize with the disappointment of your association at the discrepancy between what the program promises you at this moment and what you are about to get. I wish heartily that Commissioner Claxton might have been with you, for your sake and for his sake, if not for mine.

The Commissioner of Education has a peculiar privilege and a peculiar responsibility. Whereas nearly all the rest of us, teachers and investigators alike, are forced to burrow within the limits of one of the various circumscribed specialties into which the field of education is divided, it is his task to view the educational enterprise as a whole. He can not forget, as we may be excused for forgetting, that the educative process is a single thing, one and indivisible, having as its object the complete unfolding of the individual's powers and their adjustment to the conditions of life in modern communities. He must bear constantly in mind the fact that the process fails of its purpose unless it takes account of the fundamental impulses and motives of

human nature; unless it gives these impulses and motives an outlet, and a wholesome direction. He must exert his influence to see that the national scheme of training is not a mere patch-work quilt of subjects and specialties pieced together by compromise and cut off to fit the years of a school curriculum.

The present Commissioner has labored unremittingly and with increasing success to spread this broader view of education among the makers of curricula. Because he has recognized so clearly the vitalizing function of art in all the stages of the educational process and because a message so individual as his, can not be delivered at second hand, I address myself with considerable humility to the topic assigned him.

Art, in the wider sense, has been included in almost every type of education of which we have record. It was implicit in much of the training devised by primitive tribes. It bulked large in Greek education. It even appeared more or less disguised in the scholastic system. And of course it was basic, although not always recognized, in the combination of higher studies out of which the American college curricula have developed. A rational, ordered, and fruitful life such as nearly every system of education has consciously or unconsciously aimed to promote is practically impossible without art, because art is an aspect of human life itself, the outcropping of instinct, primordial and irrepressible. There is therefore no question of the value in a college course or in a school course of art in the comprehensive sense, including poetry and music as well as the plastic arts. Its value is conceded without argument.

But I take it that your Association is concerned rather with the matter of emphasis, and especially with emphasis on training in the plastic arts. Probably you believe that the plastic arts have never been sufficiently emphasized in the various liberal curricula purveyed by American colleges. I speak to this point with a good deal of hesitation, because the plastic arts did not appear at all in my college course and because I have had scant opportunity since to make good the deficiency.

The discussion of the abstract values of one subject or another has been a very popular exercise among speakers and writers on education for a good many years. If you have followed their arguments you are aware that a thoroughly plausible case can be made out for almost any subject. The perusal of much of this literature induces a state of skepticism, at which I fear I have arrived. At any rate, my present position is this: The value of any subject in the college curriculum depends on two things: first, the aim of the curriculum, and second, the way in which the subject is presented. Let me illustrate these points negatively. Forging is not particularly valuable to a student of law, nor Greek to a student of engineering. A book course in physics without laboratory practice or a correspondence course in swimming are not particularly valuable to anybody.

What is the aim of a college course? And by college I presume that we mean now a college of arts and sciences. Many have defined it to their own satisfaction, but when two definers come together "east is east and west is west, and never the twain shall meet." Perhaps there is nothing in the realm of education on which it is harder to get an agreement—except that elusive term "culture," which often comes to the same thing in the end. Furthermore, the aim of the college course has been constantly changing for a number of years. Apparently it is on the eve of a still more radical revision. But since no one knows of a surety just what the college course of the future is going to be, I may properly confine myself for the moment to an attempt to indicate its present aim. To my mind President Butler's general definition of education expresses quite aptly the purpose of the liberal college course. It is his view that education is "the gradual adjustment of the individual to the spiritual possessions of the race."

If you will accept this very pregnant phrase as stating the aim of the liberal college, then it is quite plain that the plastic arts, as well as the arts which have long been included in it, should have a prominent place in the college course. Where are the spiritual possessions of the race crystallized and preserved?

Certainly not in conquests or weapons of offense; not in laws or constitutions, which from age to age prove faulty and are discarded. In the records of these things perhaps, and of other milestones of human progress. But there are three great repositories of the spiritual possessions of the race. They are art, science, and religion. These have formed the material out of which nearly every worthy scheme of liberal education has been fashioned. Often one or another has been misnamed, suppressed, or over-emphasized. The best educational systems have been those in which the balance has been most truly kept among all three.

The dead hand of Puritanism, with its horror of images and adornments, still rests on American higher education. Its grip is fast slipping and perhaps is only perceptible now when we are in a philosophic mood. But there linger certain traditional prejudices and inhibitions which account for the general failure to give adequate recognition in college curricula to the plastic arts. What is adequate recognition? You may attribute it to the ignorance I have already confessed and which I deplore, but it is my opinion that the plastic arts may not properly claim as large a place in any plan of liberal training as literature. A greater proportion of the spiritual possessions of the race and a wider range of human experience are recorded in letters than on canvas, in marble, or in stone. Nevertheless, I would consider a course of liberal training one-sided and incomplete which left the student ignorant of Phidias and Praxiteles, of Michael Angelo and Raphael, of Rembrandt, Vandyck and Reynolds, of Rodin and Sargent; which did not introduce him to the wonders of Greek and Gothic architecture; which did not enlighten him as to the principles of classicalism, realism and impressionism. No man has entered into the spiritual possessions of the race who is unfamiliar with these landmarks of civilization, and with others which I need not enumerate, that are preserved in the plastic arts.

Probably this statement would be regarded as trite, even axiomatic, by nearly all the defenders of the liberal college. The theory of the liberal college com-

prehends so much at least, however far practice may in given instances lag behind theory. But I would go further. The aim of the college curriculum as it has been defined implies more than a polite familiarity with standard works of art, gained through a study of standard works *on* art. Art is the expression of fundamental instincts and emotions. It is active, not passive. It is a mode of living. The task of educational institutions is to teach youth to live on this plane and in this manner.

This leads me to the second test I would apply to determine the value of any subject in the college curriculum, namely the way in which the subject is presented. Are not the plastic arts generally offered to college students purely as material for quiet absorption, with a view to the development of their capacities for appreciation? Now, if there is anything that modern educational psychology has proved beyond a peradventure, it is that the power of appreciation is intimately associated with creative effort. You perceive the subtleties and excellence of good literature *after* you have tried your own hand at written expression. You divine the beauty and purpose of form and color *after* you have made your crude essays at plastic representation. Appreciation, although perhaps not precisely a by-product, comes second, not first, in the order of artistic instruction. A certain rudimentary power of appreciation may be inculcated without creative practice, but in the process there is strength, labor and sorrow.

In my observation this principle has not been sufficiently recognized by those who have had charge of college courses in art. I realize that professors of art have not been wholly masters of their own destiny. They have had to fight for the inclusion of their specialties in the curriculum on any terms. They have had to defend it primarily on cultural rather than on pedagogical grounds. But I submit that the value of art in the college course will depend very largely on the success of teachers of art in combining instruction in theory and appreciation with practice in representation. This is a difficult problem and one for which I have

no ready-made solution; but I offer it to your association to solve, as my contribution to this discussion.

And before I close may I record my opinion that the solution of the problem is now at once more difficult and more important than ever. Every college teacher and officer knows that the college of liberal arts is facing the ordeal of fire, like so many other delightful and accustomed things in the life we lived before the war. It is not merely because the choicest and fittest of our young men have already entered the service and because others are going day by day. Once before in the history of the United States colleges were decimated and recovered. But it cannot have escaped your attention that the colleges of arts and sciences almost alone among higher institutions have been unable to make any contribution of direct and immediate military value—except the intelligence, the exalted spirit and the general adaptability of their students.

Contrast the position of the liberal college, however, with that of the schools of engineering, of medicine, of agriculture and of dentistry. These are recognized by the military authorities as the second line of defense. The War Department has declared that they must be kept in full operation in order that the supply of technically trained men, so urgently needed in every activity of the war may not run low. It has granted their students the privilege of enlisting in the reserve and continuing their studies in order to preserve the supply of technical skill. And this is not the only influence tending to give especial prominence and prestige to higher technical training more or less at the expense of liberal education. The total world pressure of the moment is in the same direction. There is a growing readiness to sacrifice every agency that does not have a definite and tangible productive purpose, a diminishing sympathy for the deferred and indirect productiveness of the liberal college. Nor may we anticipate that this pressure will cease immediately with the conclusion of the war. The task of material reconstruction will be too great and too insistent. Whether we sympathize with this tendency or not the probable effects of it on the American college must be faced.

Evidence is already at hand that the college will be profoundly changed. I recognize the danger of prophecy, but I believe it is safe to predict in very general terms what some of these changes will be. Let me indicate three. 1. College courses will tend to become further vocationalized. 2. They will be more intensive and laborious. 3. The age of entrance will be lower and the course shorter, at least in elapsed time. In other words the period devoted to general education in America will more nearly coincide with that devoted to this purpose in European countries. If my forecast should prove to be correct, I am inclined to think that two of these changes at any rate may be wholly beneficial to American higher education.

But there is also a menace in the situation not only to the integrity of the college, but through the college indirectly to American life. No one longer doubts that this war is more than a struggle of nations. It is a conflict of philosophies and of moral ideals, philosophies and ideals perpetuated and ingrained by educational institutions. On the one side are the nations which have carried technical specialization to the ultimate extreme, which through education have mechanized and stratified society and subverted its normal, wholesome impulses. On the other are the nations which have placed individual freedom above mechanical efficiency, whose educational systems have emphasized spiritual values, often at the expense of productive skill. It would be hard to overestimate the part that the colleges of England and the United States have played in molding the spirit and the purposes of these nations. The colleges have been both the interpreters and the preceptors of the national mind. Is there any doubt that the elimination of these guiding forces would be an irreparable calamity? Now I do not think it will come to that, but on the other hand I believe that those who appreciate the contribution of the liberal college must bestir themselves now more than ever in its defense.

In the presentation of the essential character of the American college I am persuaded that your Association and the interest for which it stands have a large responsibility. Your subject is of fundamental spiritual

and humanizing significance. It is your special—and difficult—task to see that it is made to function vitally in the college curriculum whatever the changes wrought in the curriculum by war and reconstruction may be.

1 P. M.

Luncheon at the Museum Restaurant.

2:30 P. M.

Members of the Association visited the Collections of Mr. Henry C. Frick, Fifth Avenue and 70th Street, at 2:30 P. M., and those of Mr. George Blumenthal, 50 East 70th Street, at 4 o'clock.

7 P. M.

Dinner at Hotel McAlpin followed by "Round Table" discussions: Standardization of Art Courses: ALICE V. V. BROWN, *Wellesley*.

In considering ways by which the College Art Association may contribute to the development of art in America, preliminary attention must be given to the actual situation. The case of practical art for the immediate purpose of this paper may be dismissed in a paragraph.

In practical art, there has been of late such an advance in proper methods of presentation that the situation is quite satisfactory in comparison at least with what it was even ten years ago. At that time it was the exception rather than the rule that a student coming to college from a preparatory school, either public or private, had been taught to see or represent so as to show any degree of truthful observation or proper skill. The case is now reversed and we find a great number of entering students taught by unknown teachers but bearing marks of excellent training.

The case, however, is quite different in the history of art. In our own college of some sixteen hundred students it becomes my duty each year to look over credentials of many students who come from preparatory institutions asking for credit in history of art for work done elsewhere. These students seldom show real knowledge of the subject they offer; and the statements in the catalogues of their respective colleges and schools is insufficient to give any idea of the text-books or authorities recommended or of methods used.

Further, when we consider the case of college graduates, I believe that those who have positions to

fill which require a knowledge of the history of art, in colleges or museums, will concur with me that the number of applicants who might be called well-trained according to critical standards is discouragingly small.

Another distressing feature is the ignorance or indifference of those who have the disposition of teaching positions. How many principals of schools know or care whether their history of art teachers are properly equipped for the purpose?

It appears to the present writer that here is a field which the College Art Association might well attempt to enter. Might it not establish a sort of clearing-house for elementary courses at least? I am quite aware that in view of the great diversity of training or difference of aim of college instructors in the various institutions, any attempt to impose a hard and fast method to be pursued or standard to be reached would meet with disaster. In fact, this, we doubtless all agree would be not only impossible but pernicious; but is it too much to place before ourselves as a desirable, even though far distant, objective the standardization of art methods in some such sense as is the case with Greek, Latin or Mathematics?

It is quite possible that to the majority of the College Art Association, standardization will appear to mean uniformity and therefore sterility. But is this necessarily the case? The writer is hoping that the Association may consider the idea in its various bearings, and that the suggestion may bear fruit at some future time. Why should not the Association be placed beside the great scientific, philological, and historical associations of the country as the final authority in the eyes of the interested public not only for university art standards in general, but also in regard to what is adequate to meet the demands of art education in any particular college situation.

This brings me to another phase of the subject. The position of most instructors in art in colleges is that of pioneers among colleagues, perhaps sympathetic, but certainly untrained as to art standards, and who present difficulties in the obtaining of academic recognition for the value of art history studies.

Influences from without, any organized body of public opinion which can be quoted or which holds the public academic attention, must in the end prove a valuable reinforcement.

The plan of cooperation ought not, of course, ultimately to end here. A scheme delightful and far reaching in its organization might readily be worked out on paper. The time should doubtless come when schools, colleges and museums would ask the question as to what recognition a candidate for a position had received from the College Art Association. The Association might elect a committee on high scholarship, a sort of Academy, a group of Immortals, whose stamp of approval would mean high attainment. We have already taken certain steps in such direction. Among such, I regard the full and important list of authoritative books and publications compiled by Professor Pope and his committee, and the very able comments on it by Dr. King of Bryn Mawr. I dare not let my fancy play with the dazzling possibilities of influence upon museums, university curriculums, and appointments. Art scholarship might even become fashionable in private schools (where, after all, patrons of art among women are so largely educated), but it would be better, doubtless, to curb the imagination for the present and to confine ourselves to an attempt so slight that it will not dislocate existing methods, and which might serve as a suggestion of the direction to be taken rather than as an effective engine.

My proposal I would put in the form of a question. May it not be possible for the Association to suggest a standard for an elementary college course in art, which might serve as an incentive at least to the instructors in elementary history of art courses throughout the country? My suggestion is that the Art Association add another to its various useful committees. This committee might (among other things) draw up a long list of "review questions" as they are often called, from which questions for examination could be taken, or upon which an examination might be based. Together with this list there should be a list of authorities to be consulted, not too numerous for actual use.

We might even go a step further. The College Art Association might confer an Honorable Mention upon any institution whose students could pass an examination based upon these questions and authorities, an examination which might be set by the Art Association Committee. It might even give a certificate to successful individual students, a certificate which would be made more valuable in proportion as colleges, museums, and schools paid attention to it, as presented by candidates for advanced courses or for paid positions.

Such a plan to be useful must depend upon the way in which it is administered. There will, of course, be the danger of narrow interpretation of the scope of such an elementary course, a failure to leave sufficient initiative to individual instructors, and too little allowance for the different kinds of work that public conditions demand in different institutions. I believe ways could be found to meet these difficulties. For example preliminary lists of questions might be invited from instructors of elementary history of art courses of all institutions represented in the Association, and again the subject matter covered by the questions might be so divided that the institutions which omit to teach certain phases of art would find the questions on the list easily selected from. Further, each institution which made use of the questions would still have full opportunity in the more advanced or special courses to handle its subject in an individual way.

In regard to what may seem to be an undue amount of time to be given by the committee especially in examining the work of the different institutions, I should propose that the plan be simplified by throwing as much work of examining as possible upon the separate institution. The instructor in each institution, for instance, might make a selection of two or three examination papers and forward these only to the committee for selection, and the time allowed the committee should be abundant.

This suggestion is presented at this time with no expectation that it will be immediately accepted. It is open to revision and doubtless to improvement.

It may be unwise for the Association to attempt any new work during the war, but the writer feels convinced, and hopes others may also be convinced, that it is worth our consideration for action at some later period.

A Course in Fine Arts for Candidates for the Higher Degrees:

ARTHUR WESLEY DOW, *Columbia University.*

Many students come to our colleges with no worthwhile experience in art and with little interest in the subject.

Knowledge of art they may have, in small measure, gathered incidentally from the history courses, from reading and from occasional visits to art exhibitions.

Some have had nature-drawing in the lower schools, but its purpose was not always made clear to the pupils. A few have made designs in connection with the manual training course, where industrial use, not art, was the object.

High school year books are often illustrated by those who have not studied art at all, who have not been taught that the making of an illustrated book is distinctly art work and must be treated seriously. College papers are often put forth by those who are not aware that a printed or illustrated page demands art experience and taste.

This ignorance of the nature of art is not the fault of the lower schools alone where over-worked teachers do their best under the difficult conditions imposed upon them.

It is partly the fault of school superintendents and principals who during their own college course never considered the fine arts as worthy of serious attention, and partly the fault of academic artists and art-leaders who are responsible for art teaching.

This association is not immediately concerned with precollege art training, yet that preparation (or the lack of it) explains the average student's attitude towards the fine arts. The poison of the Renaissance nature-imitating academy permeates not only the schools but the public mind, and creates a prejudice against art. There is a traditional idea that art belongs to a special class, that art is not useful but only a luxury,

that the artist is not practical. The art academies still teach what is nicknamed "high art"—the drawing of nude models, casts and still life—and put down the handicrafts, the poster, and the advertisement as "industrial" art. In fact they take art away from the people and yet expect the people to be interested in it.

It is time that the old order should change, that new moves should be made. We want the leaders of the public to see that art is a living force in the everyday life of all, not a sort of traditional ornament for the few. We want an art education that shall meet the needs of this generation regardless of what Michelangelo was overheard to say about the sacredness of nature-drawing. The methods and practices in the training of the professional painter and sculptor should not be followed in the training of the public in art appreciation, through our schools and colleges.

Passing by now the pre-college experiences and hoping for a new era of art teaching, let us see what can be done with college students as we find them. Probably, their lack of interest in art is not as serious as it seems, and they would readily respond if the subject were presented in a way that would permit self-expression.

It is unfortunately true that many members of college faculties are indifferent to the teaching of the fine arts and do not impress upon students the importance of an appreciation of them. We ought then to bring the subject in a convincing way to the candidates for the higher degrees,—to those who are likely to become members of college faculties.

It seems to me that art appreciation should not be presented wholly by the lecture-method but that some means should be found for giving students personal experience in creating art-quality.

Two things which I will for convenience call Recognition and Representation appear to have been over-emphasized. The first pertains to the lecture-method, and the second to the training of the professional artist. It is undeniably important that a student should recognize authors and schools, but unless appreciation of quality goes with such recognition very little art ex-

perience has been gained,—only knowledge of art-history.

Those who write the story of art point to Representation—from the drawing of the cave-dwellers down—as the ground work of art and the gauge of its excellence. I believe it can be shown that the truthful drawings of the cave-men have little or no art-quality, important as they are in other ways. They are merely spirited pictographs. The same may be said, with modifications, of most realistic painting from Signorelli to Sorolla. Bernard Berenson in his small book, “A Sienese Painter of the Franciscan Legend” contrasts Giotto the realistic painter with Sassetta the imaginative painter. Giotto represented bodies, Sassetta painted spirit.

How can we organize our art courses so that Quality shall be the chief thing sought? How may students be led to appreciate not only the quality of Sassetta’s line but of all fine lines, not only the tones of Whistler but all fine tone, not only the color of Titian but all fine color?

To answer these questions I venture to enlist two servants of science— experiment and research, and to present the following outline, assuming that the students have had no previous art instruction or at best only representative drawing.

Theses

1. Fine quality in art results from fine choices in the distribution of lines, masses and colors.

2. We cannot fully appreciate the values of these choices by merely observing them, or reading about them. The quality of fineness is revealed when we try to make *similar* choices ourselves, however, crude the experiment may be.

3. Experiments in producing fine spacing, tone or color should always be associated with study of historic examples.

4. The line of research will be suggested by the line of progression in the experiments.

Experiment 1. Quality in SPACING: suggested by the doorway of the Erechtheion.

Materials—gray paper and charcoal.

Selecting a corner of the doorway, observe the number of lines in the moulding. Draw them freehand at arm's length. Vary this theme in ten arrangements. Compare them and choose the best.

Reference for similar fine spacing—The panels of the Ca' d'Oro, Venice—The door of Lincoln Cathedral, a Flemish wood carving.

Experiment 2. Quality in SHAPE; suggested by a bowl of the Sung Dynasty of China. (See catalogue, the Metropolitan Museum of Art, New York). Draw the bowl in outline trying to copy the curves in true proportion.

Try the effect of varying the proportions, say ten times. Compare, and choose the best.

References, Chinese Pottery, Japanese Pottery, American Pottery, Greek Vases.

Experiment 3. Quality in ARRANGEMENT of AREAS; suggested by Whistler's "Battersea Bridge," by Colonial panelling, or a Flemish panelled chest. Sketch and draw as above

References—Giotto's Tower, the Taj Mahal, Facade of Chartres Cathedral, Salisbury Cathedral, Interiors by Pieter de Hoogh, Prints by Hiroshige. Arrangements of sculptured figures in pediments of Greek temples.

Experiment 4. Quality in RHYTHM; suggested by a cornice of the Parthenon. Rough sketch and variations.

References. Mohammedan marbles and inlaid work, Mediaeval metal, 15th century textiles, the mural paintings of Puvis de Chavannes.

Experiment 5. Quality in the DRAWN LINE; suggested by a drawing by Millet. Copy with charcoal and brush.

References—Drawings by Rembrandt, John Swan, and Japanese brush work, preferably by Sesshu.

Experiment 6. Quality in distribution of MASSES; suggested by a Rembrandt painting or etching. Soft charcoal or brush and ink.

References—Chinese and Japanese ink painting and blue and white wares.

Experiment 7 Quality in TONE DIFFERENCES; suggested by Turner's "Rain, Steam and Speed." Observation of a scale of five values, or if possible, the making, with charcoal or brush, of a scale of five values.

References—Works of Pinturricchio, “Maternité” by Carrière, Landscapes of Mènard. Works by Whistler and Dewing.

Experiment 8. Quality in COLOR; suggested by stained glass. Balance by HUES. Materials, Colored crayons. Students may color traced designs from ancient glass.

References—Della Francesca, Impressionist painting, Japanese prints.

Experiment 9. Color. Balance by DARK-AND-LIGHT; suggested by Dutch painting, say Nicolaes Maes. Rough crayon sketches on black paper.

References—Italian Primitives, Venetian Paintings, Genoese Velvets.

Experiment 10. Color Balance by INTENSITIES; suggested by Persian Rugs.

References—Paintings by the Dutch, by Renoir and D’Espagnat.

Note: Though there are but ten experiments in this list, the professor of fine arts will readily see that they form the basis of a course that might extend over two years. Each subject can be amplified as to the number of experiments, and illustrated with many more historic examples. Such a course might well be taken parallel with the course in History of Art. In this connection there should be prepared an *Index of Art Structure* for the art reference room of the college library. This would facilitate the study of principles and qualities by grouping together the examples that illustrate each experiment. The classification would be by *structure*, not by school, period or chronological sequence.

Research Work and Graduate Teaching in Art: A. V. CHURCHILL, *Smith*.

Mr. Churchill, Chairman, representing this recently constituted Committee outlined the ideas the Committee had in view in making the investigation, after which Mr. Kennedy, Secretary of the Committee, in whose hands all the work of correspondence had been placed, offered a preliminary report. A résumé is here given.

The name of this Committee sufficiently indicates its purpose. That purpose needs no explanation. Our Association must learn all that it can about the status of art study in higher institutions. The aspect of art study represented in graduate work is of great im-

portance. It will be increasingly so, for it is on the graduate students that we must eventually depend for the majority of our teachers of Art in colleges and universities.

There are several ways in which the work of this Committee may be of practical service. Intending students should be able to get full information on graduate courses available in various institutions without being put to the inconvenience of extensive correspondence, and the comparison of catalogues, unsatisfactory at best. Teachers offering graduate courses, or intending to do so, will be helped by knowing what is being done in cognate branches in other institutions. In certain cases it may lead to the avoidance of unnecessary duplication of work, and, occasionally, to an exchange of students between various schools.

In entering upon the work, the first thought of your Committee was to consult with Prof. Holmes Smith who has so ably conducted the whole investigation of art study in colleges. We wished to assure ourselves of his coöperation and consent as well as to avoid duplicating work already done. Professor Smith expressed himself as gratified at the constitution of our Committee, particularly as he had been able to do very little in the graduate field.

Such an investigation as ours demands much time and patience, and your Committee has not yet been long enough at work to be able to offer anything like a satisfactory report. What follows must be regarded as tentative and preliminary. We shall expect to make a more adequate showing at the next meeting.

The Committee sent out 301 questionnaires. Answers were received from 106.

From these answers it appears that 34 American colleges and universities offer work for graduate degrees; of these 9 offer the degree of Doctor of Philosophy. In 20 of these institutions the work is open both to men and women; in 7 to men only; and in 7 to women only.

The courses offered present extraordinary variety both of range and title. They include archaeology, architecture, landscape architecture, painting and sculp-

ture, and normal work for teachers in public schools. Aside from courses listed in the catalogues, a number of institutions provide for the supervision of research work in special fields which the student may desire to investigate.

The number of students at present engaged in graduate work is small. It is not possible to say how many such students there are. Even in technical courses the number is low, owing to war conditions. Of those training for museum work, as teachers in higher institutions, or for professional workers of any kind in these branches, such as lecturing or criticism, the number is very small indeed. This fact is important and should be especially emphasized inasmuch as the demand far exceeds the supply at the present time in all these fields and doubtless will do so for years to come.

It is hardly desirable to print the whole report at the present stage inasmuch as the investigation is not yet complete, but the Committee will gladly furnish any details within their knowledge to interested inquirers.

SATURDAY, MARCH 30, 10 A. M.

Metropolitan Museum

Class Room A

The Art Museum and the Teaching of the Fine Arts: EDWARD W. FORBES,
Fogg Museum.

The art museum and the teaching of the fine arts is my subject. I mean to speak principally of the task of the small college museum; for that, I take it, is the problem that principally affects most of us here. The large museums have many of the same problems. Their size is at the same time the cause of their strength and their weakness; but the small museum with all its limitations has certain great possibilities for affecting the students and the public that come within its doors.

First I mean to speak of certain general characteristics the possession of which will cause the museum to be an educational influence in the community; then to speak of the more specific problems that confront a small museum, for instance, the Fogg Art Museum of Harvard University, and, having described the museum

as the laboratory of the department of fine arts, finally to indicate certain general principles which though they are not new, and have been referred to in one way or another by many speakers at the meetings are, I believe, of wide application.

Beauty comes to our senses flowing through many different channels which lie within the province of the art museums. Thus the museum has the opportunity, nay the high duty, of being the representative of the various fine arts, and of presenting them effectively to the public. When the word, museum, is mentioned most people think of a gallery of paintings. This, though perhaps the most important, is far from being the only element in a museum. The possibilities for doing good are more subtle and far reaching than can be found in any gallery of paintings alone.

The ideal museum should be a noble building set in beautiful surroundings; by saying a noble building I do not mean a pretentious one. It may be small with none of the typical museum decoration of classical columns and arcades, but it must be dignified. Though the surroundings may not always be controlled by those who construct the building, yet it is to be hoped that the whole museum will be so instinct with beauty, that eventually the public will demand that the neighboring buildings shall be beautiful too; so that there may be no jar when leaving the shrine and returning to the world. If the chairs, the tables, in fact all the furniture and fixtures are well designed, the art museum will already have done some teaching, and it is always possible to do an incalculable amount of good in cultivating the taste of the public in this way. Couture tells the story of a peasant who was accustomed to drinking a very ordinary wine. Some one as an experiment substituted a much better wine, without telling him, and he did not notice the difference. After a while he was given the wine that he had been used to all his life, and he at once exclaimed in dismay, asking why he had been given such bad wine to drink. The story is significant, and indicates how we may create an atmosphere around our public which they will hardly realize is there, but which they can ill spare. It is not only

in the building, its furniture, and its contents, that beauty may be made the vital point. The manners and the speech of the officials, the lecturers, and the professors may be in themselves fine arts.

Sympathy with the point of view of the public may bring the public into sympathy with the museum. Though I believe the taste of the public should be guided rather than followed.

So this is the first point that I wish to make; museum officials have a great opportunity to be of service by having everything in the museum in good taste, simple and sincere, and as far as possible, beautiful.

Secondly, if in addition to this we can furnish information, and above all stimulate and excite enthusiasm, our work is still more successful. Let us look more in detail at these two branches of the subject, first, the actual teaching of facts, and dissemination of learning, that is, the giving of information to hungry minds; and second, the higher function of inspiring love of beauty, that is, the giving of nourishment to hungry souls.

The first is the easier to impart; the machinery consists of books, photographs, slides, and other reproductions, besides conferences and lectures. The second also may be furnished by the same machinery, but is more particularly engendered by the presence of the work of art itself, and by the eloquence of the professor, docent, or lecturer.

Every museum should have a good library. When as in the case of the Fogg Museum, large art libraries are near at hand, the Harvard Library, the library of the Museum of Fine Arts in Boston, and the Boston Public Library, the books should be carefully chosen. In our case we try to cooperate so that if a very expensive book is published which is seldom used, one, and not all of these three libraries shall buy it. In this way all important books should be acquired by one of the three libraries. Whereas in the Fogg Museum where the funds amount to little or nothing, we have to confine ourselves to the most important textbooks and reference books.

The collection of photographs also brings up certain problems to a small and hungry museum like the

Fogg Museum, where space is valuable, and money everywhere in the community around us, but no more available for our purposes than was water to the Ancient Mariner. The question is how to get the photographic material needed, in the most economical manner; picture-postcards are cheap and take little room, and serve certain purposes perfectly well. The acquisition of book and magazine illustrations if well catalogued, is a useful and economical way of multiplying enormously the photograph collection. The ordinary 8 x 10 silver print of commerce is the obvious backbone of the collection. Last and best, the large photographs and the carbons are valuable for giving an impression of the most important works of art, and also for the study of details. Colored photographs as a rule are not too satisfactory; although the best ones are sometimes useful for certain purposes. Slides are essential to an institution which furnishes large lecture courses.

The question of casts has been much disputed. In general, I believe that casts are less valuable than photographs. The texture of the surface of a work of art is after all of great importance. This quality of a Greek marble for example is well shown in a photograph. In a cast you see an unpleasant instead of a pleasant surface, which is disturbing to many people. A photograph shows one aspect of the statue well, a cast shows many aspects less well. Yet in limited quantities casts doubtless have a certain value. Other reproductions are of more or less value for teaching purposes.

Thus reproductions with all their virtues have distinct limitations and here is the point which I want to make my principal theme. Original works of art are of the utmost importance, both for teaching facts and for arousing enthusiasm, which last is after all fundamental. All work of the highest class is done with love and enthusiasm. The point may be taken that photographs of the great masterpieces of the world:—the Sistine Madonna, the Last Supper of Leonardo, the Sistine Chapel, are more successful in arousing enthusiasm than the sort of work of art that is obtainable in the market today. For even the multimillionaires

cannot get the very best except in the rarest cases. While I admit that real enthusiasm may be kindled by an eloquent teacher with the help of slides and photographs, yet I cannot help emphasizing the importance of actually being in the presence of an original, and getting the feeling of it. Many American museums have started on the basis of acquiring casts and reproductions, not daring to assume that originals would ever come to them.

It seems to me that museums should adopt Spencer's words "Be bold, be bold, and evermore be bold." If they have nothing to start with, they may borrow from friends, and have loan exhibitions. That will bring visitors in to the museum. The public needs stimulus. What people can do any day they do not do at all—what can only be seen within a short period of two weeks *is* seen.

"To him that hath shall be given." If the officials of a museum get a gift or a loan others are apt to follow.

It seems hard for those who have nothing with which to start to make a beginning. But we are told that out West a man is called a good rustler, to whom, if you want to start a stable, you can give a halter, and let him do the rest.

It is quite natural and proper that the officials of the colleges will not give money for the acquisition of works of art. Such money as they have is given to them for other purposes. But the alumni, friends, and neighbors may well give. A good modern picture or a good primitive by one of the lesser known masters can be bought for a sum between \$1,000 and \$5,000.

In each community or each group of alumni there ought to be 100 men to whom it is worth \$10, or ten men to whom it is worth \$100, or one man to whom it is worth \$1000 to have the museum of his community have a fine picture.

The Society of Friends of the Fogg Art Museum has been of great value to us in this respect.

Admitting the desirability of having originals in a museum what shall we choose? Everyone will doubtless agree that if funds permit we want the best works

of the best masters; but as these are practically unobtainable let us assume that we have an income, or a group of friends, which will enable us to purchase occasionally a picture for \$1000 to \$5000. What shall we choose?

The modern work has the advantage that it makes an instant appeal to our students and our visitors. It is readily understood and appreciated. The primitive painting has the disadvantage that it is not readily understood and not always popular. A further argument often used for the modern picture is that during the artist's lifetime you can buy his work for very little, and that after his death his works will increase enormously in value. This may be true of Millet and various others; but there are two sides to that argument. I know of a picture by an American artist which brought \$20,000 shortly after the artist's death, and which today would probably be hard to sell for \$5000. Further if the supply of Whistlers is growing smaller and smaller, so is the supply of Botticellis. It seems to me that it is a very sound thing for all art museums particularly university art museums, to buy primitive works of art, not only Italian, but Flemish, Spanish, French, American, Greek, Egyptian, Persian and Chinese. Every art in the world has had a similar history; birth, youth, growth to maturity, decay, decadence and death. It is the almost universal experience of collectors and critics to have their interest travel backward, and we find that primitive works of art like children have a never failing charm, when we get used to them, and cultivate the love for them. They come "Trailing clouds of glory."

In the Fogg Art Museum we have made a special effort to get early Italian pictures, as well as Greek marble statues and other classical antiquities. In the courses in Fine Arts at Harvard Greek art and Italian painting in the Renaissance play a large part, and it is highly important to have them illustrated. If we cannot have a Raphael we have at least three pictures by men who influenced him directly or indirectly, and five or more besides by men who were painting at about the same time in about the same places, and working

under much the same influences. We have also several much earlier pictures that many of us find are still more interesting.

In these days when so many forgeries are coming to this country, it is highly desirable that students should acquire early in life an acquaintance with actual and genuine works of art. A favorite illustration of what training may do, that I like to use, is the case of my friend who lived for years on a sheep ranch in Texas. After a while he knew each one of his thousand sheep apart. He could never have acquired that knowledge by means of photographs of the sheep. A man who is actually in the presence of the objects themselves continuously, gets a sense of discrimination that seems little short of marvelous to the outsider.

The importance of quality rather than quantity cannot be too strongly emphasized. If we cannot control the high water mark, and buy the Titians and Michelangelo's that we should like to have, we can at least control the low water mark and exclude trash.

Admitting the desirability of having originals, and accepting the principle that they must be good of their kind, the question of how they are to be displayed is of great importance. The effect of beautiful works of art can be spoiled by bad arrangement, just as much as the song or the play can be spoiled by bad singing or acting. One great advantage that the small museum has over the large one is that it is not tempted to overwhelm the public with its riches. The student or the visitor gets one strong impression that he carries away unblurred by fatigue. Nine visitors out of ten will want to see everything in the building in one morning, if it is physically possible. That is bad enough in the small museum, but in the Louvre, the South Kensington Museum, or the Metropolitan Museum, it is disastrous. Everyone knows enough not to try to eat two turkeys in one meal, yet most of us are guilty of a like lack of restraint and moderation when we are in a museum. Many feel that they have taken the trouble to come, and therefore that they must get all they can. They feel that to leave without seeing a great deal would be like leaving a concert in the middle of the

performance. Yet people do not listen to poetry or music for more than an hour or two as a rule, but in those occupations they are usually comfortably seated, and only one thing is going on at a time, so that the elements of fatigue and distraction so well known to museum visitors, are eliminated. I believe that the principle should be established that no one except the habitués of museums should remain more than two hours at the outside in a gallery. It was a wise man who defined intemperance as "taking a thing because it was there."

Yet in spite of the tendency of the public to be intemperate in their use of museums, the museum official has the opportunity to do a great deal of good by making use of certain natural characteristics of man. Even those who want too much, want one thing at a time, and do not like a feeling of confusion. We also have an innate potential fund of curiosity that can be excited. A rather extreme example of what I mean would be that if a large room were filled with five thousand of the finest Chinese porcelains in the world, the visitor would give one look and flee discouraged. If on the other hand *one* of these were placed in the center of this vast room, very one would tend to swarm in to see why one small object should occupy so large a room. The classical example of this is Raphael's Sistine Madonna, which occupies a room by itself in Dresden. I noticed that nobody ever spoke aloud in that room. All eyes were turned in one direction. President Eliot told me that when he was there, he saw a group of country people, young men and girls, come in talking and laughing—at once their voices were hushed, and the girl who was the leader, and the center of the merriment, suddenly burst into tears on beholding the picture.

Another psychological principle which is harder to apply is to arouse the sporting instinct in people by creating difficulties to overcome. This is rather against the usual museum principle of making everything as easy as possible, and I am not prepared to suggest any practicable way of performing this feat. The dealers have utilized this idea. They have the less interesting pictures downstairs for the public to see, but the would-

be buyer of a painting must penetrate various barriers, and finally is admitted to the holy of holies, so to speak, where with great impressiveness the masterpiece is produced.

Before speaking of the use that may be made of the museum by the lecturer, I want to speak briefly of one of the most important aspects of a university museum. There should be a large room in which the students may draw and paint. The lack of such a room in the Fogg Museum is one of our great trials, one that we hope to overcome when our museum grows wings.

I believe that everybody, particularly students of the history of art, should know how to draw if only a little. Like speaking, writing and singing, it is one of the natural means of expression. Students will understand the problems of the painter far better if they are themselves even to a humble extent, a painter. This seems to me fundamentally important, but as it is not my main theme today I will content myself with saying that two elements are here involved, the critical faculty and the creative faculty. It seldom happens that a man has both powers developed in a high degree. The man who has the critical faculty in large measure is not likely to be a creative genius. The man who has the power to conceive and execute great works of art must usually be satisfied with a weaker critical sense for he has a greater gift. But both men should know how to draw and paint. In a certain way the critic might be called the worshipper, and the artist the creator. But we should all try to be a creator in so far as we can, for then we are approaching as nearly as may be to our highest conception—which is God.

So let us assume that the museum is ready for exhibition, and that a few beautiful objects are displayed, carefully arranged so as to produce the maximum effect, with a fine sense of proportion, balance and harmony, of line, of mass and of color,—just as a musical instrument is tuned and ready for the master's hand.

The lecturer is the master who may by his eloquence transform in the minds of his audience what had appeared to be flat dead paint into visions of beauty and of glory seen for the first time through a newly

opened door. Few are the visitors to a museum who are incapable of being moved by beauty. Though they may come in and look blankly at the early Italian Madonnas at first, yet when their eyes are opened they see. The sense of beauty is in themselves, and the pictures are sometimes the media through which they realize what are their own possibilities. In this connection I sometimes think of those who enter a Shinto Temple in Japan. There is an empty room with a mirror at one end. He who approaches and looks may see what he has made of himself.

So most of us bring great potential powers of enjoyment into a museum. How much we find depends largely on what we have developed within ourselves.

Many who give one superior glance at primitive art, and scornfully walk away, might well read Wordsworth's lines.

Stranger! henceforth be warned; and know that pride,
Howe'er disguised in its own majesty,
Is littleness; that he who feels contempt
For any living thing hath faculties
Which he has never used; that thought with him
Is in its infancy.

The Place of the Fine Arts in Higher Education: RALPH ADAMS CRAM,
Boston.

Note: Mr. Cram spoke extemporaneously, and the following epitomizes what he said.

It may seem to some of you that this is an inopportune moment for the consideration of art of any kind. Today, and indeed for nearly four years, we have been called upon, on the one hand to witness the progressive destruction of the great art work of the past, and on the other to bend all our energies (at least those of the civilized portions of the globe) to the defeat of the Huns of modernism, in order that this process of destruction may be brought to an end and made impossible for the future. There is little opportunity for us to produce art of any kind or even to think about it. Art does not synchronize with war, though it undoubtedly follows the conclusion of a righteous war. While, therefore, the question of art is for the moment in abeyance, we look to the future when the great threat to civilization being terminated, society

may go ahead on new and better lines, expressing its new and better civilization in the form of art.

The old doctrine of "art for art's sake" is dead. This is one of the merciful results already achieved through the war. We know now, or at all events suspicion is dawning in our minds, that art is after all the best and most reliable teacher of real history. One of its functions (by no means the only one) is to reveal the best in any time or amongst any people. This it always has done in the past, and the art, of whatever sort, that the world has revered, is the expression not of the average, and by no means of the worst, but on the contrary of the very best that is achieved by any civilization at any time.

If this is true, and the records prove its verity, it is also true, and natural, that art lingers on for a space after the cultural force is spent. Art is a result, not a product. It follows from certain sane and wholesome conditions of life. Therefore, it follows on in a sense even after the dynamic influence has ceased to operate. This explains how it is that frequently the highest achievements of art show themselves at the very moment that civilization has begun to break down through process of degeneration.

Art has a real value, however, apart from historic elucidation. It is not an amenity of life, but a heritage, an attribute of wholesome living. It is perhaps in its highest sense a symbolical expression of the otherwise inexpressible, so it links up with sacramentalism, the great philosophical system developed by Christianity and the only system that is consonant therewith. Art is a necessary gloss on all things. Through it we perceive and interpret as is possible after no other fashion. Art is also a factor in the solution of world-problems. Perhaps one of the greatest weaknesses in contemporary civilization is specialization and the isolation of all things one from another. We have imprisoned each consideration of life in its own box stall. We have followed the system of the pigeon hole and the card catalogue. Out of the war must come, amongst other things, recognition of the fact that all our problems are linked together. Not one can be solved without reference to

others. Hitherto the method of the specialist has intruded into all studies as well as into life itself; the result is the "expert," the specialist, the man who is trained to see, and only sees, those things that lie within the narrow limits of some special category to which he has devoted himself. Apart from war, surgery and civil government, the specialist is only too frequently "a blind leader of the blind."

Now in art for instance, we usually find this "subject" taught in all our schools, academies and universities either as archaeology or as aesthetics. Both I conceive to be wrong. There is, I think, no less valuable field of investigation than that of philosophical aesthetics, for it leads nowhere. It cannot work toward the production of art, nor toward an appreciation thereof. As for art-archaeology, it is equally useless except for a few of the curious who are by nature delvers in the unrevealed. Art is a force and a living force. Aesthetics and archaeology void it of its vitality, and they appear only in that fast darkening period when the vital spark is fading, and the conditions of life make the instinctive production of art no longer inevitable.

It is after the same fashion that we teach Latin, philosophy and literature. Those who assail the "cultural studies" have a certain justification behind them in the manifold defects of the contemporary system. If these, and all other branches of liberal education, could be taught once more as living things, the contentions of Mr. Flexner and others of his ilk, would lose their last semblance of justification. We must admit, I think, that our educational system has gone wrong. Sense of the true object of education has been lost. This object is not revenue. It is not even mental training. *It is character.* Until education is conceived in these terms and as a means of developing character, it will fail of its essential object.

Now as I have said, in the current teaching of art, the archaeological or historical method, and that also of philosophical aesthetics, wholly fail of their object. Art has little or nothing to do with dates, schools, methods, my very good friend Berenson to the contrary, notwithstanding. It has even less to do with aesthetic

theory. From Plato and Aristotle onward, the development of a philosophy of aesthetics has been a matter singularly interesting to the philosopher, and there is perhaps a place for this, however narrow may be its limitations. So far as the general public is concerned, however, that is to say, those who find their education in our schools and universities and who are not looking forward to the practice of any one of the arts, it is, I conceive, practically meaningless. What we want is an appreciation of the function and power of art and the development of a real liking for good art as opposed to the bad.

What then can be said in the line of developing a constructive system of art-education in schools and colleges? First, I should say would come the necessity of broadening the scope of this word "art" until it includes not only painting, architecture and sculpture, but also the equally great arts of music, poetry and the drama, and as well the so-called "minor arts" of carving in wood and stone, metal work of all kinds, stained glass, and indeed all the crafts that at present are superciliously ignored by the devotees of the so-called "fine arts." The art impulse is one but with many manifestations. There is really no difference in kind between the impulse that produces the Van Eyck triptych, the Venus of Milo, or Reims Cathedral, and that which shows itself in the stained glass of Chartres, the metal work of Hildesheim and Nuremberg, or the tapestries of Flanders. All grow from the same dynamic force and toward the same end.

Again, art cannot be taught alone. It must join with history, literature and philosophy. In teaching something of the art of Greece, the intellectual and spiritual history of the Hellenic race must be absolutely assimilated therewith. In themselves they were not separated, and we ourselves may see through this intimate union, what the life was, and through that life what drove the art and what this art strove to express. In the same way Roman civilization explains its art, and the art explains its civilization. So also of Byzantine work; we have acquired an entirely false idea of the culture of the people and the time through disregarding the

art of its expression. As for Mediaevalism, the life and the art are inexplicable if they are considered apart. Through Reims and Westminster and Siena and Venice we gain a new vision of the great reality that lay behind this marvelous flowering of all the arts, and once we achieve this, then we appreciate better than we can after any other fashion the altogether supreme qualities of the art of this triumphant epoch of Christian civilization. We have misunderstood the Renaissance as we have misunderstood Mediaevalism, and partly because we have ignored the art-expression of the time. We have lumped it all together as "Renaissance art," quite disregarding the fact that all that art of the early Renaissance was the actual product of the antecedent force of Mediaevalism, and we have failed to find in the grossness and the vulgarity of the art of the later Renaissance that revelation it so clearly makes of the similar qualities in the life itself. Of course the same thing is true of modernism, of our own period, during which the revolution effected by the Renaissance, the Reformation and the Revolution has come to its full fruition and expressed itself in the terms of industrial civilization. Test this civilization by the art of the last 100 years, and we see at once how thin and poor it was, and how eminently deserving of that destruction now in process.

I do not mean to say that none has understood this. I am thinking particularly of four men who have seen it clearly, John Ruskin, Ch. Diehl, Henry Adams and Kingsley Porter. Read your Ruskin again and see how, in spite of the harsh blight of an inherited Protestantism he still understood the intimate association between art and life. Read Diehl if you would know something of Byzantine civilization, read Henry Adams and Porter and find therein revelation of what Mediaevalism was, beyond what it is stated to have been by the purblind commentators of modernism.

For a third suggestion I should urge a concentration on great epochs and on the reconstruction of the line of succession between them. The whole thing is a wonderful and varied progress through sequent centuries and changing races. Forget the archaeology of

Babylonia, Crete, Egypt. Realize that the great sequence is from Greece to Rome, to Byzantium, Gothic, Early Renaissance and the Pagan Renaissance. There is enough here "to hold us for a while," and we can well ignore the preliminary stages, and the alien developments in Asia which are wholly outside our own line of racial and cultural development.

We cannot disguise the fact that under modernism art had become an alien thing and artificial, and this is true for the first time in history. Let us try to build up, above all things, appreciation of good art and an understanding of its function as an expression of the best in all times and all people. Perhaps more than anything else, it is necessary for us to avoid the error that there is no such thing as absolute beauty. There is, as you know, a class of people who would make of beauty merely a personal reaction, without definiteness or certainty. This is folly. Beauty is as absolute a thing as truth, right and justice, and we are bound to find out what this absolute is and proclaim it from the housetops. So taught, art should be compulsory in every school or college, even if by making it compulsory we have to oust algebra, physics, psychology and "business science." After reading, writing and simple ciphering, the essentials in education are history, literature, logic, Latin, philosophy, and art, all voided of archaeological elements and taught as living things.

In the next room I have seen today, and you can see, a demonstration of the elementary results that are possible when beauty is recognized as absolute and art is taught as a living thing. What Miss Kallen has been able to achieve through her work with little children in elementary schools contains within itself more promise for the future than all the so-called art-education in our institutions of higher learning. This is ideal art and practical art, and if I could, I would see this sort of thing extended through all our elaborate scheme of education. You cannot make artists by any intensive process of education, but you can instill into children sense of beauty and sense of craftsmanship. With this as a foundation, it should be possible in the higher grades of education to reveal the splendour and

the nobility and the significance of the great art which is the perfect showing forth of the greatness of past civilizations.

For all art is taught better by example than by precept. If our cities are ugly, our life uglier and our schools and colleges barren and mechanistic not only in their visible expression but in their educational system, then the teaching of art is pretty nearly useless. It is the form of life and not the method of instruction that brings art into being. The life of modernism has destroyed art because it has reversed all our standards of comparative value, laying stress on the insignificant and the unimportant, ignoring the things which are eternally valuable. Out of the war must come the reversal of these standards of comparative value. We must substitute the qualitative standard for the quantitative standard. We must concentrate on the real things of life. True democracy is incompatible with "big business" and "high finance." Both must be scrapped. True democracy cannot exist under an imperialistic regime, and imperialism is, and has been, the law of life of modernism. All these things must go onto the pyre of great burning, for today we are called upon as never before to reject the bad and reclaim the good. To us, as to King Clovis standing before the baptismal font of the Cathedral of Reims, the words are said, "Bow thy proud head, Sicambrian; destroy what thou worshipped, worship what thou destroyed."

Design, Craftsmanship and the Imitation of Nature in Ancient Art:
CLEMENT HEATON, *New York.*

A long acquaintance with ancient art from the time of the Greeks and Assyrians to the end of the Mediaeval epoch, has made its general character so familiar to the writer, that modern art appears as a whole, sharply in contrast with what for so long had been done by all nations. This generalization arose by an unconscious and intuitive perception, but it was later analysed critically. I say this to explain how the point of view grew up that I here seek to communicate.

In Mediaeval and other ancient art as a whole, there seems to have been no desire for a purely realistic

treatment. Of course there are cases in which there is some realism, as in the earliest art of all, the prehistoric carving and paintings in France and Mesopotamia. We find it again in late Roman sculpture and painting, and in some Mediaeval art. But even in these cases, the realistic tendency was rarely separated from decorative design. What was done was never wholly imitative, and only in the nineteenth century does one find the aim of making what the French call the "*trompe d'oeil*" in painting, or realism in modern sculpture. Ancient art as a whole is ornamental and decorative; even figure work is generally associated with ornament, and itself of a decorative character. In general appearance an ancient work of art frankly appealed to the eye as such; imaginative insight was necessary to discern such phenomena of life as were suggested. Even in the drama this was the case. This one sees surviving in Chinese drama.

The term "conventional" has been given to this fundamental quality in art, and in modern use this term conventional is opposed to "natural." But the ancients, when they represented life in an arbitrary way, did so unconsciously. The human figure, animals and plants were suggested within the easy limits of whatever crafts they worked in. From the high degree of intelligence they so often displayed, through the delicate insight into natural fact, it is evident that they could have done more, at least as much, in the way of imitation, as a modern art student of six months standing! But they did not do it. All over Asia and Europe there is the same absence of realism. They went along a narrow track, satisfied with what this gave them in the way of liberty, and giving just as much realism as it suited them to give.

But in the eighteenth and nineteenth century a new ideal of art is seen established. In this the element of design gradually lessens, and effort for complete imitation steadily augments. As this developed the ancient manner was said to be "conventional." Of course, design can never be entirely eliminated, but it was masked, especially at Paris, behind the ever present aim of insisting on realistic figures and flowers, as if such

imitation were the essential element. We see this in the pottery of Sevres, in furniture, in tapestries. After a century or so of such ideals, it was commonly said as praise, that a painting was "natural," while ancient art was said to be "curious" or "conventional." So that today, between the point of view of the connoisseur and that of most people, there lies a whole philosophy. For the one, art should not attempt to imitate nature; for the other, it should, and its degree of proficiency in so doing is made the criterion of merit. Hence, whenever the right limits of craftsmanship and the needs of design are recognized as a guide and as a limit to natural facts, there is an immediate conflict with the ideas of the public, which is inclined to run away. One hears educated people (educated in some directions, that is) say that such a work "does not appeal to them," because they ignore the element of design.

If the restrictions of craftsmanship are severe, natural forms must be adapted thereto and positive ornament is the result. Much of ancient art in which living creatures are used as motif, is of such ornamental character, and all ancient figure work is restricted, so that it is in harmony with the ornament associated with it. But modern art, with its imitative quality, has been out of keeping with any kind of ornament; thus intuitively the ornamental element was dropped when modern naturalistic rendering came in.

Note: *Definition of Design and Craftsmanship*

For the sake of clearness I define *design* as the aim of making a work of art interesting and attractive by the effect of unity contrast, variety and other means which affect the mind through the eye, apart from what is portrayed, and independently of the subjective contents. A picture, a window or a carving, can be made visually agreeable, as a good textile. If necessary, figures etc., may be arbitrarily dealt with according to circumstances in the way textile designs are dealt with, as far as it is desirable to give a decorative or monumental appearance. Exact imitation of life has no advantage in design as such, whereas monotony, redundancy, repetition, weakness, the use of improper material and so on, are inexcusable faults and are not redeemed by exact representation.

In practice at the present time, the reverse is expected. Education in design not generally existing, people leave this out of consideration and insist on trivial, or extraneous, subject matter. They mainly criticize the rendering of figures. Occasionally one meets with a person who understands design, and his first expression is generally to

commend what is right; his further remarks are directed to completing the artist's intentions. He does not insist on faults of exactitude in imitating nature, nor on trivial extraneous points. The contrast between the two points of view is striking.

By *craftsmanship*, I do not mean the modern practice of one person voluntarily working as an artist in isolation. This may be the only course possible at the present time, but it is not what existed at Rome, Byzantium and mediaeval Paris. It was once universally the practice for workers to be trained by oral communication in a living tradition, and to carry on actual workmanship, including design. Work for the public was undertaken exclusively by men so trained, who had received the approbation of their predecessors, and who, by their familiarity with all connected with their calling, were able to bring to the problem knowledge both theoretic and practical. The older men of repute were charged to elaborate plans and working drawings for large and complex works, which they afterwards helped to direct, and to execute in part. Till the sixteenth century, men did not attempt to design what they could not execute, though large groups of men might be drawn together to work with, and carry out the ideas of, the head craftsman on the job (the *Maitre de l'oeuvre*). Of course there is always a considerable element of labor connected with art, the hewing of stone and wood, which was done for the craftsman. But this did not apply to ornament and painting, and in measure as the work becomes intellectual, the more necessary is it that hand and mind be united.

Relation of *Design* and *Craftsmanship*.

By this once universally recognized system, all ancient art was produced. It now lingers in a few out of the way spots, e. g. in the Alps of Europe and in the East. It will be evident on reflection, that the complex points to be observed in any good work demand the care of one able to see them, or able to devise what is necessary by possession of the means to execute it; that it is impossible to convey to a person working mechanically, all that is necessary by drawings. To copy drawings, necessarily implies suppression of individuality, and the loss of power! to design, destroys all the spontaneous variety which is a source of charm in ancient art, and gives to work so made, faults which destroy its value as art.

It would seem, therefore, that the use of the word "conventional" ignores the fact that there was in ancient art a rational respect for working conditions as cause, that the neglect of the quality there found indicates a contempt for working conditions, and art goes astray when this is persisted in. The use of the term, then, is of questionable utility.

It is commonly assumed that art began in a crude schematic way, and that as it "progressed" it became more natural. The skill to produce such realism is therefore assumed to be a sign of such "progress."

There is some ground for this, for instance we can see the Greeks advance from the rude Xoanon to the beautiful figures of the Parthenon; power to imitate nature added to their beauty. But there is also beauty in Greek work at a period when there was little skill in representation; in later times they pushed the imitative power too far, and the nobility of their art declined. In Graeco-Roman art imitative skill was carried still further, and it became trivial.

If one examines prehistoric art, one can see in it an unusual degree of observation of natural facts, for instance in the ivory knife handle found at Gebel-el-Arat in Mesopotamia, of the period of the first dynasty. Prof. Flinders Petrie says of this, "The spirit of the animals is magnificent, and is the finest and most natural of all, unsurpassed by any later work." (Ancient Egypt, Part 1, 1-17) Yet this handle was fitted to a flint knife, showing that while men were still ignorant of the use of metal, they were able to see clearly the natural forms of animals. In later epochs, both in Egypt and Assyria, art became schematic and ornamental.

Such facts show that both primitive and decadent art may be realistic, while that of a period of great experience may be ornamental. We may therefore ask, what then is "progress"? The notions one so often meets with seem to arise because there is difficulty in representing nature exactly. As it takes a good deal of time to attain skill to do it, and all people have not the natural aptitude to do it, when it is achieved, it is looked upon as evidence of superior artistic faculties.

Modern thought is so impregnated with such ideas that thus even explorers speak of their finds, as when Prof. Petrie extols work as "magnificent" and "fine," because it is natural. The modern position has made the "Fine Arts" to be an imitative art. The ornamental arts are dubbed "Industrial art," "Decorative art," or "Applied art," and while fine art has been highly valued, the rest has been regarded as inferior.

So general was this point of view in the nineteenth century that even the great apologist of Mediaeval architecture, Viollet-le-Duc, had views so tinctured. He

speaks for instance of the "radical revolution" in the Thirteenth century, when sculpture "abandoned the errors of the Byzantine School." He speaks of artists having left the "superannuated methods," of their "chisel becoming freer" and of "observation of nature making unexpected progress." From such teaching it resulted that when modern figures were required to fill an empty niche in a Gothic building, the sculptor made them with so much realism that they were out of keeping with all around, and they instantly appear modern to an eye accustomed to ancient examples.

The explanation of the matter in both Greek and Mediaeval art, is found in craftsmanship. Mediaeval figures were carved out of a block of stone lying horizontally, and the conception was governed by the practice of carving from the block, as well as by architectural association. For architecture was itself a stone craft, carried on by masons.

A parallel is found in the fresco painting used for decoration. In this, not until the fifteenth century was an attempt made to treat decoration realistically. Early mediaeval sculptors were in contact with Carolingian ivories, illuminated manuscripts and oriental silk textiles, so that both by their experience as craftsmen, and by education, they conceived their work on a decorative basis of design and color, with but slight suggestion of natural fact. The early Quattrocento painters, including Giotto, had the same habit of mind, and as Ruskin showed, never descended to the imitation of the obvious, but designed their work in a manner suitable to their material and the position of the work.

But how was such work regarded in later times? Both in Italy and France in the nineteenth century, the now valued primitives were looked upon with disfavor. The works even of Botticelli were left in the dust of an attic in Florence, till they were discovered and brought down to the gallery they now honor. Precious works of the early masters were neglected in the Louvre, they not being considered worth the expense of carriage. The superb sculptures of the Parthenon, when they were first brought to London, were spurned as inferior copies of Roman work, and

left in a wooden shed till they were at last permitted to enter the British Museum, of which they are now the gems.

In view of such startling facts, the idea of "conventionalism" as opposed to "naturalism" seems to be due to a prejudice of our forefathers, and indicates a state of mind in which all that is characterized by ornamental quality in ancient art, was looked on with disfavor. In the second half of the century, one heard Burne-Jones ridiculed for making drapery "as if cut out of tin." The fact that untold generations had worked on a decorative basis throughout a large part of the civilized world, was ignored. With supreme contempt for "savages," "heathen" and "the dark ages," it was assumed that "progress" was identical with the power of naturalism.

In such an atmosphere it came about naturally enough that "conventional art" meant inferior art. If such work was necessary to restore churches of Mediaeval character, stained glass windows and carving, for instance, this could be done "industrially." "Decorative art" was considered sufficient for the artist who had failed in the "Fine Arts." "Conventionalism" was considered the distinguishing mark of ancient art, so conventionalism was aimed at as an end. Glass and carving were made to look "old." And yet a school arose in Munich in which Mediaeval art was brought up to the high standard of progress to which the nineteenth century had arrived, and "pictorial subjects" were put under "architectural canopies." In France similar ideas were long persisted in, and even now acted upon.

All this is the inevitable result of ideas brought from Italy in the sixteenth century, which have remained ever since. The Mediaeval ideal of art continued into the sixteenth century in a weakened form, until 1563, when contempt for the Mediaeval conceptions was formulated even by the church, which for so long had fostered the kind of art which it then condemned. The tendency to imitate Raphael and to accept the doctrines of the Renaissance, had been going on for some time, and henceforth they were supreme.

Yet Kings and Princes, Bishops and Abbots, had for many a century, lavished wealth and time upon the work, which was now flung out as barbaric and worthless! This they had done in the belief that it was precious and desirable; but now a new ideal was set up, which became a "folk-way." What was formerly "right" was now "wrong." The Italian version of the "antique" was alone recognized—and under this cloak, the ideal of imitation was inculcated in academies and schools of art. Northern Decorative Design was utterly despised.

And yet all the time, the philosophy of Italian art was fundamentally wrong. Today with existing means of study, we know what classic art really was. But at the time of the Renaissance there was hardly even an elementary acquaintance with the art of the Greeks. We can see that in spite of their great imitative skill, the Greeks never abandoned the principles of ornamental design, or worked other than as craftsmen. By them imitation was not allowed to overleap the bounds of propriety; and in the delicate ceramic paintings we see that artists had ornamental, constructive design in view, along with all their wonderful freedom of touch and inspiration from life.

Really, therefore, the academic propaganda made in Europe in the sixteenth century, broke up a tradition not merely Mediaeval, but one which had its origin in the night of time. Contempt of craftsmanship and admiration for imitation in art very soon resulted in the loss of the general facility of design, and the delight in it. Degradation of craftsmanship ensued, the craftsman himself being referred to as "vile" by Testalin at Paris. Art of the old regime fell under a stigma of reproach. Popular art, so long cultivated in England and France, was regarded as "vulgar;" as a consequence people discarded their traditions and sought enjoyment elsewhere. They lost their taste for folk-song and dance, for decorative interiors; they ceased to care, indeed, for art of any description. They ceased also to find enjoyment in country life. "Life" was henceforth to be had only in cities, in the lurid light of the music-hall where scantily dressed dancers gave novelties, flavoring

of obscenity, in an atmosphere of smoke. Men in out-of-the-way country places were drawn to this life like moths to a flame, whereas in earlier days the pageant, the dance, the song, the warm interior, with a few loved pieces of furniture, and on feast-days, gatherings around the monuments of the towns, made multiple centers. Contempt for "vulgar art" changed all that.

And now art itself has fallen into a chaotic condition; amid many fads, no one knows surely what is right.

But happily another tendency is now perceived. Ancient art is being brought to America and purchased at large prices, and is treasured in homes. The despised Gothic figures and Oriental decoration, are now sought for by amateurs. This may be a passing fashion, but it indicates something more. Though some may buy such things "to be in the fashion," others buy them because they love and enjoy them. Is not the reason to be found in the artistic quality of design and material? If so, the spell which has existed so long, is being broken. That is to say, the fundamental philosophy of the Renaissance is being discovered as an error.

Michael Angelo no longer dominates the mind as he once did, when he said (as reported in the 16th century) that art is great in proportion to the nobility of what is represented, and that the better the imitation, the better the art. Another spirit is in the air, and in every country people of taste and education, who are no longer beguiled by illusive catch words, see that many kinds of motif can be made beautiful by design and right execution. There is also a new appreciation of craftsmanship. Though the novelty of this has had its day, and the impossibility of reviving ancient arts as they used to be carried on is recognized, there is a return toward such craftsmanship as may be possible in our time.

In every country a few have become aware of this ideal and foster it, and as time goes on, the few will influence the mass. The influence of ancient art is beginning to create an appreciation of what was recently discarded. In the end the broad fact must come into

view that the world's art has arisen out of craftsmanship, that men did not design out of nothing, and then have their ideas realized by an executant. The ancients who created the things now copied, themselves had nothing to copy. Those who discovered new ideas were the actual workers. For, previous to the 16th century the stone-mason and the carpenter designed their buildings in stone or wood; works in gold or enamel were designed by the goldsmith, statues were conceived by those who carved them, the designer of stained glass was the glazier; painters worked from the scaffold on the wet plaster on the wall. The mosaic-worker designed his figures and laid his cubes in the mortar. The word "artist" was not yet invented, and every one who worked was named from the craft he exercised. "Design" was therefore understood, because every craftsman *had to think out what he wanted in his own material*, and in a process with which he was familiar. Until the fifteenth century paper was not in use, and no one could make complete drawings. Parchment was used, but for approximate sketches to be developed in working. Is it not a remarkable fact that a decadence in art came about just when paper came into use, when academies were formed, and when imitation was set up as an ideal? All this is not theory, but historic fact. It is also certain that whenever the idea of uniting design and execution now comes up again, a new invigoration of art and beauty comes with it. If therefore, there is reason to teach art, this aspect of the matter cannot be neglected. A new ideal of what art is should be taught, so that every educated person may be able to enjoy right design and color, and to find therein a source of enjoyment and repose. This will have an effect on society that nothing else can give, and give an infinitely greater enjoyment of life than mere material accumulation.

While these lines were being written, the president of the Architectural league of New York publicly insisted on the value of craftsmanship. In a lecture he so insisted on the fact that the Japanese bronze worker wrought objects himself, put them in a box of his own making, and on a stand that he had carved. Such love

have they for their work, he said. that designs are never used twice.

Such testimony is all of a piece with that coming from such distinguished London architects as Sir T. Jackson and Mr. R. C. Lethaby. So we see the finest Oriental art and the most recent movement of thought are in harmony with what can be observed in ancient art.

The Art of Auguste Rodin: C. R. MOREY, *Princeton*.

This paper aims at no comprehensive estimate or analysis of Rodin's art, but has a very limited purpose, namely to show that the great sculptor who has lately died is a landmark in the history of art because he modernized the statue, and particularly to make clear if I can just what this "modernizing" means.

If we attempt a definition of the word by its opposite, we find that "ancient," as the antonym of "modern" pretty well describes the quality of nineteenth century sculpture before its transformation at the hands of Rodin. It was antiquated, out of date, and out of touch with modern life. In this it made a remarkable contrast to painting, which reflected every movement of nineteenth century thought, and sometimes seemed the only true expression of certain of its phases. Sculpture on the other hand lagged behind its sister art so far that the two became divorced to an extent unparalleled in history. Painting kept up with the growing complexity of modern thought and feeling by a constantly increasing subtlety of expression; sculpture nursed its limitations, fed itself upon tradition, and spent its powers in mere decoration.

The chief cause for this lies, I think, in the fact that painting is essentially a modern art, while sculpture labored always under the incubus of the classic. Ancient painting, as such, had no influence at all upon the modern; but ancient sculpture has time and again interposed its counsels of perfection between the modern sculptor and the world which it was his function to interpret.

From the sixteenth century on, sculptors have been taught, in one way or another, directly or indirectly to

imitate the classic, and have tried in vain to say modern things in a dead language. Such imitation was stifling in the first place because it set up an inflexible ideal for imitation, an established norm which, based as it was upon a dead and not a living art, was incapable of change to suit the evolution of the modern mind. In the second place it hampered expression because classic art was by its very nature incapable of expressing modernity.

For consider for a moment the character of Greek art. It never, save for the brief moment of its Roman phase, touched the individual in the modern sense. We search Greek art in vain for real portraits; the strong sense of personal environment, the indispensable modern accompaniment to the figure, is lacking to Greek sculpture. Greek figures for instance, are never conceived in a particular time and place, but are thought of ideally as types and not as individuals. Hence the insistent abstract character of the Greek background in relief and even in painting. It is not that Greek art lacked expression, but it expressed the type, and hence is cold to those who seek in it the personal note of pain or passion, the reaction to one's own environment which we moderns feel so keenly. Compare for instance, the Doryphoros with Rodin's John the Baptist; (Plate V) the Greek youth moves serenely dominant over a material world that is neither sensed by him nor us; the modern figure is personal even to its gait; the form is wiry; the skin is leathery; the torso is bent:—in these things we read experience and struggle, the wear and tear of circumstance.

Starting with its classic prepossession, modern sculpture in its first phase of the Renaissance tried to force the ancient figures into modern expression by deliberately breaking the classic rhythm, and distorting the classic forms and proportions, and thus evolved the Michelangesque. Later on, the experiment was tried of putting them in movement, which resulted in the Baroque. And all the while the lesser men recoiled before the effort, contenting themselves with variations on the classic themes with a view to decorative effect alone. This presently evolved a false and deadly con-

ception of the classic which has never been entirely shaken off,—namely the theory of Winckelmann and the Neo-classics:—that Greek art was not in principle expressive but decorative, i. e. strove to realize in the figure not character or significance, but the embodiment of preconceived ideas of abstract beauty.

This notion did not last long enough in painting to do much harm, but the sculpture of the nineteenth century took a long time to get over it. The sculpture of our own country has been mostly neo-classic, from Powers and his Greek Slave to Rinehart, and the curiously empty figures which Story has left in the Metropolitan. And even when the Neo-classic passed, it left behind it a strong impress upon the academic sculpture of France and the rest of the world. For one thing, it established the notion that the aim of sculpture should be decoration, and encouraged the use of pure symbolism to express what ought to have been expressed by the figures themselves. It also effectively cut off the sculptor from direct observation of nature, save in the portrait bust, and substituted for naturalism the cut and dried formulas of the school.

The Romantic movement swept away the neo-classic absurdities in painting, and even succeeded in stopping the direct copying of the classic in sculpture, at least in France, which from that time regained the leadership which it had lost for a time during the hero-worship accorded to Canova. One can see the new leaven troubling the art of Rude; his *Departure for War* adheres in all its accessory properties to the old Neo-Classic paraphernalia, but there is spontaneity in the yell let out by the Bellona overhead, and no Greek would even have observed so well the progressive movement of a group. Such work was in Rude's time still regarded as queer; the Academies dismissed it as being too expressive. These gentlemen, forced to make concessions to the wave of naturalism which swept over literature and painting in the wake of the Romantic movement, clung still to their ingrained habit of imitation, and merely transferred their devotion from the classic itself to the pseudo-classic of the Italian Renaissance. Dubois' "*Saint John*" is as nearly fifteenth

century in conception as modern sophistication can make it; Saint-Marceaux' "Genius guarding the Secret of the Tomb" gives us merely a decorative application of one of Michelangelo's mighty nudes of the Sistine ceiling.

As the demand for realism grew more insistent, the modern shifted ground once more, and enthroned the new divinity who reigns still in two-thirds of the studios of the world,—the posed model. Imitating this with all the resources of a really brilliant technique, the French and other sculptors who were trained in the school of Jouffroy and Falguière,—including most of our Americans of the last quarter of the nineteenth century, laid claim to the title of realists, when as a matter of fact they were simply recasting nature in time-honored classic forms; the models must perforce assume the attitudes of Dianas, Venuses, and Psyches, or Mercuries and Apollos, for with all the truth of objective modelling which this sculpture shows, its purpose is not expression, to say nothing of modern expression, but still the decorative ideal which was supposed to be "Greek."

Such works as Falguière's "Diana" are tantalizing; the wealth of analysis lavished upon the forms makes one think that the figure *must* mean something; and yet it does not,—the net impression is of skill, and of the brutal exactness of the body. A similar effect is seen in Jouffroy's "Girl confiding her Secret to Venus," save that here the faithful copying of the model receives greater emphasis by its contrast with the severity of the herm. When these men had anything to say, they said it in the old neo-classic way by symbolism and the allegorical figure. Such language is of course pure rhetoric; judged as such, there is probably no superior in sculpture to the *Gloria Victis* of Merciè. The technique is perfect; one never doubts the equilibrium of the strong winged figure. But the net effect is not one of truth, but of beauty; the sculptor has at most achieved as Brownell says, an exquisite phrase.

Of course the men I have mentioned are the Academics; there were also the others who revolted against the decorative shibboleth, and refused to believe that

copying a posed model was the same as studying nature. There was Carpeaux, whose lovely figures express a movement that is spontaneous and real, albeit general in character; there was Rude, whose aim was always significance; there was Barye, who introduced the novel notion that animals do not think and act like men. All these defied the universal standard of decorative taste defended by the Academies, and all had their ears boxed for their pains: a Parisian partisan of the Academic school spilled a bottle of ink over Carpeaux's "Dance;" Rude was robbed of the larger part of the decoration of the *Arc de Triomphe*; and Barye lived without honor until the very end of his career. The Academies got the commissions; while men like the three I have mentioned constituted a small minority in opposition, keeping alive a spirit of revolt that presently reappeared, invested with the brilliant genius of Auguste Rodin.

Rodin, Heaven knows, also had his troubles with the Academy. His first offering the "Man with the Broken Nose," was rejected by the Salon, and when in 1877 he exhibited his "Age of Bronze," some of the Committee who awarded it a third-class medal seriously accused the artist of having taken a cast from life. It is no wonder that the figure awakened suspicions at that time, for no modelling like this had ever been seen in sculpture. One was familiar with the generalized surfaces of the classic figures, the elegant refinement thereof contributed by the Renaissance, and the unruffled smoothness of the Neo-classic, but no one had ever seen in a statue before this minute particularity of surface, save in the animals of Barye, from whom Rodin learned it.

The statue made the sculptor's reputation. In 1880 he received the commission for the portal of the projected *Palais des Arts décoratifs*, and the figures for this portal have suggested a good half of the best known of his works. In accordance with his pessimistic temperament, he conceived the portal as a Gate of Hell, and filled it with the tortured forms of human suffering, over whom, at the top of the door, brooded the figure of the Thinker.

In the Age of Bronze we see the sculptor in the process of perfecting his laborious technique; in the Thinker he is master of it, and has begun to realize, but not fully to employ, its tremendous powers of expression. The conception of the statue may well derive from Carpeaux's *Ugolino*, which Carpeaux drew in turn from a well-known figure of a lost soul in Michelangelo's Last Judgment. In any case the reminiscence of the great Florentine is in the figure; there is the same compactness whereby both sculptors aim to include the ruggedness of the material in the force of the final effect.

The *Penseur*, (Plate VI) in my opinion, is not destined to live as the masterpiece of Rodin; it is too early. Exhibited first in plaster in 1889, it belongs to those works wherein his technique was feeling its way toward a really modern expression, and the ideal concept which he has in mind only emphasizes the powerful modelling, instead of subordinating it to the theme. Compare for example the ease with which we translate the muscularity of Michelangelo's Moses into terms of intellect; in contrast to this the net impression of Rodin's figure is physical.

About 1890 there appeared a small bronze figure of an old woman, (Plate VII) a piece of human wreckage who applied at Rodin's door for help, and was induced to sit for him. "Sitting" to Rodin was far from being the arbitrary pose exacted by the Academics. The model assumed a random attitude; if this took on significance in the master's eye a sketch was made and the work begun. The poor creature is significant enough; every facet of the sharply modelled body is a merciless revelation of decay. But it is a significance more of the flesh than of the spirit, and very concrete; the larger human tragedy of the lost beauty and the helpless ugliness of age is lost in the master's realism.

These works,—the Age of Bronze, the Thinker, the Helmet-maker's Wife, are thus experiments in rendering, the gradual perfection of a technique of realism which at length developed an uncanny power to evoke

the illusion of life. The most direct means of forcing this illusion in sculpture is movement, and Rodin also resorts to this, but with the important difference that his figures do not move, but cause the eye of the observer to do so by the microscopic modulation of their surfaces.

Here we have the fundamental principle of his sculpture, that life is expressed not primarily in the attitude or the gesture or the head, but by the infinitesimal mobile facets of the flesh. The Greeks had used the principle, but since they seldom visualized the figure as a specific individual, the flesh of their statues lacked complexity and never went beyond the broad simplicity of the type. But the essence of modern life is complexity; we see the universal only in a thousand and one particulars, and generalization which does not build upon the concrete carries no conviction to the modern eye.

It is obvious then, that generalized modelling, whether based upon the typical forms of classic and neo-classic sculpture, or upon the frozen formula of the posed model, will not express modern life as we know it. In Rodin's figures, on the other hand, the "minute fluidity of form" surprises the life we know in the very act of being. The same is true of posture. Greek figures have a poise and balance, a rhythmic flow of action, that expressed to the ancients their typical conception of humanity; viewed in the abstract the world becomes an ordered organism, harmonious and all in tune. This classic rhythm has descended to modern sculpture in its imitation of the Greek as the embodiment of an ideal of decorative beauty, mistakenly supposed to be classic. But life to us is not as with the Greeks; it is filled with discords and unbalanced emphases, whose jarring notes compose indeed an ultimate harmony, but one that is vastly more complicated and poignant than that which emanates from the marbles of the Parthenon.

The achievement of this modern harmony in art is very difficult, and it is interesting to see the characteristic way in which Rodin, in his next and best phase, lifts his earlier realism to a universal plane. We can

cite no better example than the Kiss, (Plate VIII) originally meant for a group of Paolo and Francesca, and to decorate the *Porte d'Enfer*. Here Rodin strikes the abstract note by simply obliterating the head; he does not merely throw the features out of focus, as did Michelangelo, but envelops them in the mystery of shadow. The male's passion speaks incisively from the toe that grips the rock, and the convulsive rigidity of the back; from the other view it is rendered by a deliberate differentiation of the hands. Here we have the indispensable modern note of the concrete, the innumerable characteristic half-tones that make up individuality, whose cumulative effect invests with tremendous power the ideal content which finally emerges from the group. Decorative considerations, in view of the poignant reality of the figures, are as out of place as they would be in a gripping scene of real life on the stage.

The rough stone marks another modern note in Rodin's art,—his dislike for the pedestal. He surrounds his figures always with the illusion of locality; in his two statues of painters, of Claude Lorraine and Bastien Lepage, he defied the critics and insisted on representing the artists as if they had climbed upon the pedestal to get a good view of the surrounding country. In the same way he fought to have the group of the Burghers of Calais placed on the pavement in front of the *Hôtel de Ville*, as if they were in reality crossing the square on their way to the English camp.

The Burghers were set up in 1895. From this time we may trace a decline in Rodin's art, and it is doubtful if we can find anything he did afterwards which will approach the Kiss. It was in the nineties that his reputation became world-wide, and his studio the gathering place of journalists and art-philosophers. The sculptor turned into a talker, and began to theorize concerning sculpture, and presently we see his theories paraded in his work. Naturally a man of sensuous temperament, mystic and not intellectual, he seems to have assumed the role of "*penseur*," and began to shadow forth his primitive philosophy in a series of allegorical works. The first of these have still the sensitive

beauty of the Kiss,—we may include in this number the Caryatid, and the Danaid (Plate IX), and we feel again the gripping underlying fact of existence in the lovely head of Thought. In this work,—which by the way is said to have been finished by Bourdelle, his pupil, the master's philosophy is still instinctive and his symbolism is natural, not artificial. But presently he loses clearness,—his ideas seem to be translations into marble of the epigrams which flowed so constantly from his lips: "Geometry is at the bottom of expression," "There is no ugliness in nature save a lie" etc. etc.,—and we get such allegories as the Hand of God, the Daughter of Icarus, and the Body and Soul, which was conceived as a centaur struggling to free his human part from his horse's body. This subjective phase of Rodin's art reached its climax finally in the statue of Balzac (Plate X), exhibited in 1898, and refused by the *Société des Gens des Lettres* which had commissioned it.

They were undoubtedly right in my opinion in their refusal to accept the statue, and also in their criticism that it lacked style, wherein they touched upon the dangerous influence which such personal art might have, and has had, upon the sculpture of the next generation. The two things are one, for style is after all only the language which artists speak, and personal style or manner the accent with which each individual craftsman employs this speech. The language of art grows by enrichment with new words and phrases, and grow it must if it is not to be relegated to the classics, but if an artist insists upon substituting personal dialect for this speech, he must rest content with being intelligible only to himself. There may come a time, and doubtless will come a time, when it will not seem *outré* to represent a great novelist as a huge comic mask crowning a bathrobe, but even at the present day this statue impresses one as slang.

It would be interesting to trace the effect of this later phase of Rodin's art upon his followers, and to see how his relapse into theory produced a series of mannerists like those who followed in the steps of Michelangelo. Only one of his pupils, Bourdelle, has chosen to follow the really vital element in the master's art,

and developed his modelling into a vehicle of extraordinary force. In Bourdelle's hand the forms become almost explosive,—witness the throbbing head of Beethoven in the Luxemburg and the Hercules that is now in private possession in Paris. Others like Rosso have turned sculpture into a thing of light and shadow alone; still others have taken seriously that epigram about geometry and gone to swell the ranks of the little cubists; in short the succeeding generation has shown the disintegration which naturally followed the downfall of the academic tradition. The master succeeded in destroying the citadel of classicism; it is a question whether the modern edifice which shall replace it has been begun.

In any case the future of sculpture will be determined largely by the influence of Rodin. He has taught us that the limitations of the statue do not preclude its being expressive without the aid of symbolism; he has also awakened us to the fact that expression after all is just as much the main business of sculpture as of painting. He has broken down the artificial barrier which the academics raised between painting and sculpture, and added to the modelled surface the chiaroscuro which trebles its expressive power. Sculpture, to quote Rodin, is a thing of hollows and lumps, of light and shade. Lastly, he has brought to the aid of the modern sculptor a technique of analysis of surface, whereby the body and not the face becomes again the chief medium of expression, and no longer serves the limited ends of decoration alone, nor is forced into movement and exaggeration in order to convey its thought and feeling, but reveals in a thousand and one details the inner life that belies the bronze or marble.

Committee Reports.

The Committee on Publication reviewed the possibilities of a periodical as the organ of the Association and recommended that the proceedings of the Association be published in a Bulletin as in former years. The following resolution was adopted:

Resolved that the matter of propaganda and a periodical for the Association be referred to the President and the Committee.

After the report of the Committee on Time and Place there was a general discussion of the desirability of meeting in conjunction with other associations having similar aims. The question of the time and place of the next meeting was referred to the Committee with power.

The Committee on Resolutions offered the following, which was unanimously adopted:

Resolved that We, the members and friends of the College Art Association, desire to express our sincere gratitude to Director Robinson and the Trustees of the Metropolitan Museum for their kindness in placing the Museum and Class Room A at our disposal, for their hospitality in many other ways, and especially for the delightful luncheon given by the Trustees to the members of the Association. We desire also to express our appreciation of the services of the Curators in guiding our members through the Museum. We thank most heartily Mr. George Blumenthal, Mr. Henry C. Frick, Mr. J. Pierpont Morgan, and Senator William A. Clark for their great generosity in admitting us to their homes and giving us the privilege of viewing their collections. Especial thanks should be recorded to Miss Abbott and other members of the Local Committee, who have spared no pains to provide for our comfort and happiness at this most successful meeting of the College Art Association.

An amendment to the Constitution duly proposed in advance was adopted:

Resolved that Sustaining Members with annual dues of \$10.00 be provided for in the Constitution.

In accordance with the report of the Committee on Nominations the following officers were elected:

President: JOHN PICKARD, *University of Missouri, Columbia, Mo.*

Vice President: DAVID M. ROBINSON, *Johns Hopkins University, Baltimore, Md.*

Secretary and Treasurer: JOHN SHAPLEY, *Brown University, Providence, R. I.*

Directors: ELLSWORTH WOODWARD, *Sophie Newcomb College.*

WILLIAM A. GRIFFITH, *University of Kansas.*

COLLEGE ART ASSOCIATION OF AMERICA
CONSTITUTION

As amended at New York, 1918.

ARTICLE I.—Name.

This association shall be known as the College Art Association of America.

ARTICLE II.—Purpose.

The object of this association is to promote art interests in all divisions of American colleges and universities.

ARTICLE III.—Membership.

Section 1. Membership in this association is of three kinds:—Sustaining, Active and Associate.

Section 2. Sustaining Membership. All persons interested in the object of this association are eligible for sustaining membership.

Section 3. Active Membership. All instructors in the history, practice, teaching or theory of the fine arts in a college or university of recognized standing and all who are engaged in educational work on the staff of any museum or art gallery of recognized standing are eligible for active membership.

Section 4. Associate Membership. All persons interested in the object of this association are eligible for associate membership.

Section 5. Election of Members. Any eligible person may become a sustaining or active member on the payment of the annual dues. Any person may become an associate member on the presentation of his name by an active member and the payment of the annual dues.

Section 6. Duties and Privileges of Members. Sustaining and active members have the full and unlimited privileges of the association. Associate members have the privilege of attendance at all meetings of the association and may speak to a question, but may not vote on any question except on time or place of meeting, and dues.

ARTICLE IV.—Officers.

Section 1. Officers and Terms of Office. The officers of this association shall be chosen from members who are qualified for active membership and shall consist of a President, a Vice President, a Secretary and a Treasurer, who shall be elected annually, and of an Executive Board consisting ex officio of the officers above mentioned and six elected members, whose terms of office shall be three years. These elected members shall be divided into three groups of two each, the terms of office of members of one of such groups expiring each year.

Section 2. Nomination of Officers. A nominating committee, composed of three members, shall present nominations for all officers. Other nominations may be made from the floor.

Section 3. Election of Officers. All officers shall be elected by a majority vote of the sustaining and active members of the association present at the meeting at which the election is held.

ARTICLE V.—Duties of Officers.

Section 1. Duties of President. The President of the Association shall preside at all meetings of the association and of the Executive

Board, shall appoint committees and shall perform such other duties as the Executive Board may assign to him. In his absence his duties shall devolve successively upon the Vice-President, upon the Secretary, and the Treasurer. In the event of the death or resignation of the President, the Vice-President shall succeed to the office of President.

Section 2. Duties of the Secretary. The Secretary shall keep the records of the association and perform such other duties as the Executive Board may assign to him.

Section 3. Duties of the Treasurer. The Treasurer shall receive and have the custody of the funds of the association, subject to the rules of the Executive Board.

Section 4. Executive Board. The Executive Board shall have charge of the general interests of the association, shall call regular and special meetings of the association, appropriate money, and in general possess the governing power in the association, except as otherwise specifically provided in this Constitution. The Executive Board shall have power to fill vacancies in its membership occasioned by death, resignation or failure to elect, such appointees to hold office until the next annual election of officers.

Section 5. Quorum of Executive Board.

Five members shall constitute a quorum of the Executive Board and a majority vote of those in attendance shall control its decisions.

Section 6. Quorum of the Association.

Ten members shall constitute a quorum of the association, and a majority vote of those members in attendance shall control its decisions.

ARTICLE VI. AMENDMENTS.

Notice of a proposed amendment to this Constitution shall be presented to the Executive Board at least two months before a regular or special meeting. The proposed amendment shall then be printed and sent to the members of the association at least one month before the meeting. At that meeting the board will present with its recommendation the proposed amendment. A two-thirds vote is necessary for adoption.

BY-LAWS.

I.

A member not paying his dues for two years shall be dropped from the association.

II.

The dues of sustaining members shall be ten dollars a year. The dues of active and associate members shall be three dollars a year.

III.

An auditing committee of two shall be appointed at each meeting of the association.

IV.

All bills of the association shall be approved by the President and Treasurer of the association before payment.

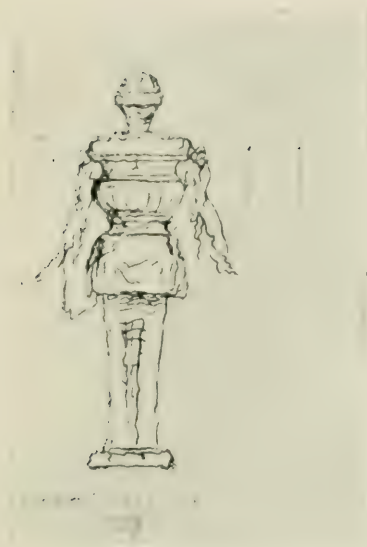


Figure 1.



Figure 3.

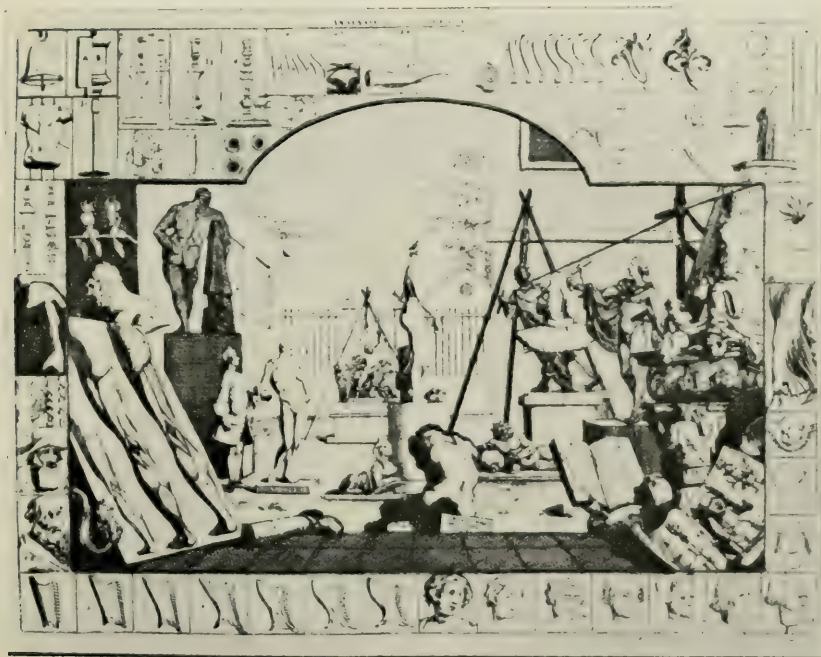


Figure 2.



Figure 4.



Figure 5.



Figure 6.

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Figure 7.



Figure 8.



Figure 9.



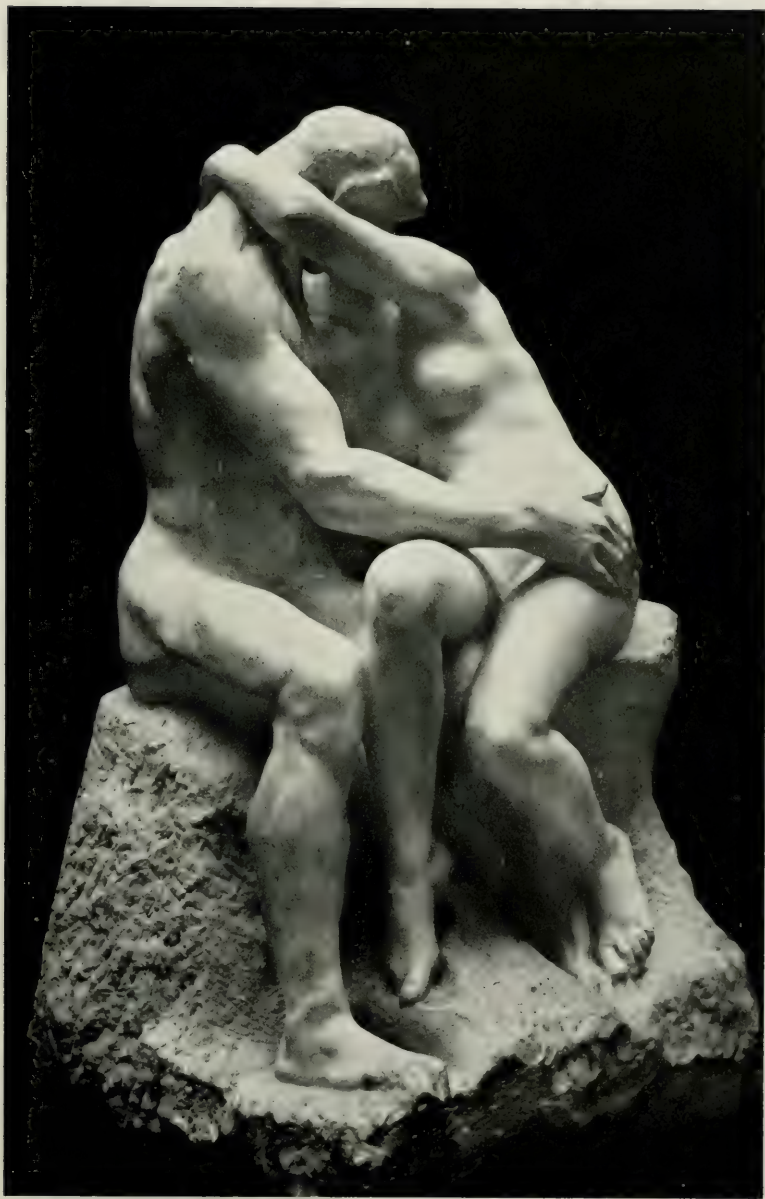
JOHN THE BAPTIST, by Auguste Rodin.



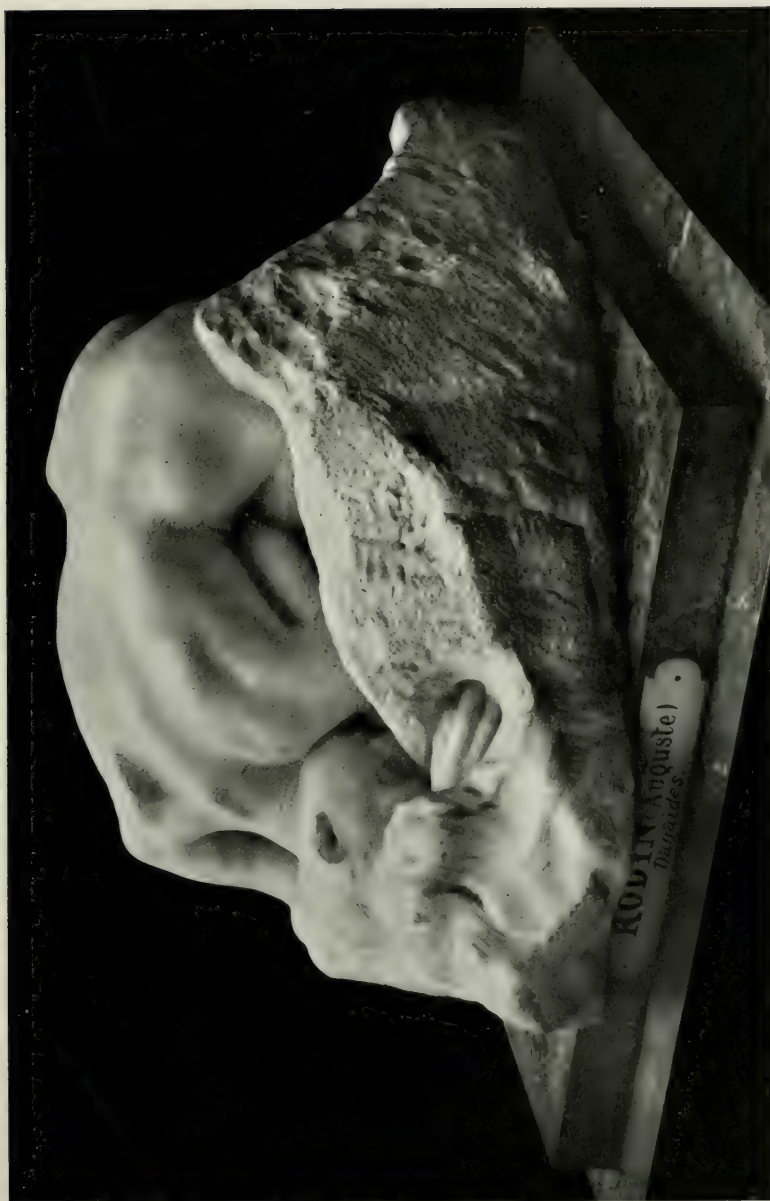
LE PENSEUR, by Auguste Rodin.



OLD WOMAN (Heaulmière) by Auguste Rodin.



THE KISS, by Auguste Rodin.



DANAÏD, by Auguste Rodin



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